

ROM

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2010 summer



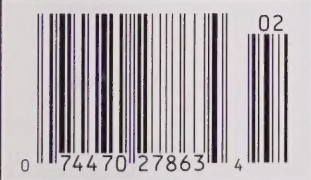
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Magazine of the Royal Ontario Museum

RENAISSANCE MAN: How William Thorsell transformed the Museum / The Hat, the Hair, and the Armour: Style and status in China's Terracotta Army / Real Life Sciences: Living creatures—from chameleons to tarantulas—that call the ROM home / Plus: JAMES CHATTO muses on how cuisine affected evolution / MARK KINGWELL on reaching for the top: China's modern architecture



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J. E. H. MacDonald

"On Mongoose Lake, Algoma"
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In living colour.
This veiled
chameleon, Presto
Chango, is a recent
addition to the
ROM's Herpetology
live room.

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Until 1974, scholars couldn't have imagined the richly detailed fashions and hairstyles of the Qin dynasty—or even the life-sized terracotta figures that revealed this style story

BY XIAOLI QIN

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A Museum-side chat with William Thorsell, who this summer steps down as director and CEO after a decade of ushering in an era of revitalization at the ROM

BY KELVIN BROWNE

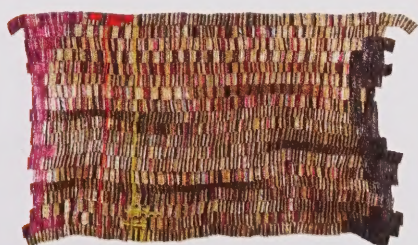
25 Real Life Sciences

The ROM's live animals—whose presence often surprises visitors—inform us in unexpected ways

BY AMY LATHROP

El Anatsui

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ON THE COVER

World culture (main image):
William Thorsell in the ROM's Gallery of Chinese Architecture
Photo: George Whiteside
Grooming: Gregory Graveline

Natural history: The ROM is home to a menagerie of live animals including four leopard geckos like this one.
Photo: © GlobalP/iStockphoto.com

INFORMATION

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Saturday through Thursday: 10 am to 5:30 pm; Friday: 10 am to 9:30 pm; closed Christmas Day.

ROM LIBRARY

Public hours: Noon to 4:30 pm, Monday through Friday

ADMISSION PRICES Effective July 1, 2010

ROM Members: FREE*
Adults: \$24
Students and seniors with ID: \$21
Children (4 to 14 years): \$16
Infants 3 and under: FREE

On Half-Price Friday Nights, presented by SunLife Financial, from 4:30 pm to 9:30 pm: Adults \$12; students and seniors with ID \$10.50; children \$8.

Admission, except for ticketed exhibitions, is free after 4:30 pm Wednesdays.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

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*All adult Members must present a valid membership card and photo I.D. Membership cards are not transferable.

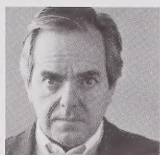
Our Contributors



Kelvin Browne
VICE-PRESIDENT

Browne has written widely about design and gardening, including for *The Globe and Mail*, *Canadian House & Home*, *Toronto Life*, and *Azure*, and is a columnist at the *National Post*. The ROM's vice-president of Marketing and Major Exhibitions, Browne holds a Master's degree in architecture and in 2008 wrote the book *Bold Visions: The Architecture of the Royal Ontario Museum*. For "Renaissance Man," he spoke with William Thorsell about the departing director and CEO's decade at the ROM.

How did you become involved with the Museum? I started at the ROM as a volunteer—Nicky Eaton persuaded me to join the gala committee for *Egyptian Art in the Age of the Pyramids* and then the committee for the Museum's first Material Ball. I also co-chaired the second Material Ball with Jennifer Ivey Bannock. I always joke that I made the mistake of saying that it would be as fun to work here as to volunteer!



James Chatto
WRITER

Chatto ("Cuisine and Culture") began writing about food while living in a remote Greek village in the early 1980s, farming olives and raising a family with his Canadian wife, Wendy Martin. Seven books later, he is still fascinated by the subject. A widely read food and restaurant writer, he describes wine and spirits for the LCBO's *Food & Drink* magazine, while his work with Gold Medal Plates, fundraising for Olympic and Paralympic athletes, lets him see what Canada is cooking. Twice a year, he escapes from the table to edit *harry* magazine. A 10th-anniversary edition of his book *The Man Who Ate Toronto* will be published in fall 2010.

What is your favourite food? That changes from day to day. However, a list of perennial contenders includes vanilla ice cream, sashimi, really good charcuterie, green peas picked minutes ago, a properly hung English pheasant roasted by my mother, crème caramel, Kashmiri chicken, raspberries and cream, dressed English crab, oysters . . . in fact, just about anything in the world except peanut butter and cinnamon.



Amy Lathrop
TECHNICIAN

Lathrop ("Real Life Sciences") joined the Museum in 1999, where she helps maintain the herpetology collections, collects data, participates in fieldwork, and trains students to work in the Laboratory of Molecular Systematics. She also assists with herpetology-related programming and gallery development. In her search for reptiles and amphibians, she has muddied her boots in many places around the world (Vietnam, China, Guyana). Her great fondness for the Museum and its staff continues to grow and she takes immense pleasure in spreading her enthusiasm for herpetology.

What sparked your interest in reptiles? From a very young age I was captivated by frogs. I would catch frogs and toads at a farm pond and would sneak tadpoles home to put in the bathtub. This fascination led me to the field of herpetology. The discipline is a package deal—if you want to study amphibians, you have to take the reptiles. But since joining the ROM and working with Dr. Robert Murphy I have gained a much better appreciation for reptiles and find them just as amazing as amphibians in their own way.



Dr. Xiaoli Qin
RESEARCH ASSOCIATE

Qin ("Fashion in Qin China"), who trained in history and archaeology in China and Japan, developed a strong research interest in the cultures of both countries. Once an expert in pottery, jade, and bronze, she was drawn to fashions and hairstyles during her post-doctorate at Kyoto University, where there are many bangles and hairpins made from jade, stone, bone, and clay. She continues to be fascinated by ornaments—hairpins, necklaces, earrings—how people pair them with fashionable dress, and how fashions and hairstyles changed during different periods in history.

What drew you to study the fashions of the Terracotta Army? When I first saw the terracotta warriors, their rich hairstyles and colourful clothing made a deep impression on me. I wondered why the soldiers didn't wear uniforms as we see nowadays in the army, why their clothing was so colourful, and what the different hairstyles represented. My curiosity led me to research these questions.

Photo: Kelvin Browne, Virginia MacDonald.



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A Letter from our Director and CEO



An Original Among Originals: Crystal Reflections

When I arrived at the Royal Ontario Museum 10 years ago, I encountered one persistent question, and one persistent opinion.

The question was: “Which museum is your model for the redevelopment of the ROM?”

The Michael Lee-Chin Crystal, designed by Daniel Libeskind, suggests the answer: The ROM is not a version of another museum, but unique in its character, approaches, and relationships.

The ROM does share principles with notable museums that are defined by their collections and research (rather than a theme or specific story-telling purpose, for example). But as a rare universal museum of cultures married even more rarely to a significant museum of natural history, the ROM cannot be a version of something else. The ROM is, and must be, an original in the company of other originals around the world.

The opinion I repeatedly heard 10 years ago was this: “It will not be possible to raise the funds you need to make anything noticeable happen here.”

The Michael Lee-Chin Crystal also answers to the view that Toronto, Ontario, and Canada would not support a large investment in a major cultural institution. Although the Lee-Chin Crystal accounts for only 40 percent of the investment in Renaissance ROM (renovation of the heritage wings accounted for more square footage), it clearly symbolizes the enormous commitment of thousands of people to the Museum’s re-creation.

At just shy of \$300 million—more than 70 percent raised from the private sector—Renaissance ROM vaporized the pessimism of those who habitually referred to something called “Hogtown” in calibrating their sights. Indeed, with Toronto’s other major cultural capital projects investing some \$1 billion within the same decade, the hog in the town clearly

belongs to a previous century. Well beyond the sow’s ear, the whole hog became a silk purse.

Most of Toronto’s large capital cultural projects are complete, and we now refocus on content and programming within these excellent facilities. The ROM has created a new Public Programs division to generate provocative conversations about cultures in a changing world, and nature in a time of danger and opportunity. With impressive intellectual depth, ROM research continues to pry secrets from nature and cultures here and around the world.

Our exhibition strategy aims to create original works from *Trypillia* to *Dead Sea Scrolls* and many smaller exhibits. As a foil and laboratory, the ROM’s unique Institute for Contemporary Culture produces exhibitions and installations that refute the assumption that any of the cultures represented in our historic galleries is dead. Toronto itself can speak for that.

Rooted after almost 100 years on Philosophers’ Walk and Queen’s Park, and now powerfully poised over Bloor Street, the ROM is part of the New Agora—common ground in a diverse society, a place of encounter, pleasure, and learning—urban and international, intimate and grand, authoritative and accessible.

I leave this post after a decade with deep gratitude for having shared an excellent adventure with wonderful people whose energy and vision will only grow.

WILLIAM THORSELL
DIRECTOR AND CEO

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Exhibitions and gallery openings

In the Spotlight

June 26 to December 2010 **Feature Exhibition**

Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal, Level 2B

NEW

The Warrior Emperor and China's Terracotta Army

Nearly 8,000 extraordinary figures of China's Terracotta Army, the first of which were discovered in 1974, were created during the Qin dynasty 2,200 years ago, under the rule of the First Emperor. Qin Shihuangdi remains a controversial figure in Chinese history; his autocratic rule was heavily marked by tyranny and bloodshed, yet he set in place innovations that modernized and unified a country left fragmented by the Warring States period. His most tangible legacy, regarded today as one of the world's marvels, is the Terracotta Army. Believed to have been sparked partly by a series of assassination attempts, the massive tomb complex and clay guardians were meant to protect Qin Shihuangdi in the afterlife.

This June, the terracotta soldiers debut at the ROM, the first exhibition of this kind and scope in North America. The Museum organized the Canadian tour of *The Warrior Emperor and China's Terracotta Army*, which is scheduled to travel to Montreal, Calgary, and Victoria. The show features more than 250 artifacts, among them 10 complete life-sized terracotta sculptures. It's a once-in-a-lifetime opportunity to see these ancient warriors and to explore three distinct dynasties of ancient China, illustrating the dramatic social changes from war to peace during the first millennium BCE.

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Exhibit Patron: Blake, Cassels & Graydon LLP

This exhibition was organized by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the Montreal Museum of Fine Arts, the Glenbow Museum, Calgary, and the Royal BC Museum, Victoria.



Opening October 2, 2010 **Feature Exhibition**

Institute for Contemporary Culture, Roloff Beny Gallery,
Michael Lee-Chin Crystal, Level 4

COMING
SOON

El Anatsui: When I Last Wrote to You About Africa

This major retrospective of internationally renowned Ghanaian artist El Anatsui kicks off its North American tour at the ROM.

Supporting Sponsor: Moira and Alfredo Romano

Organized by the Museum for African Art, New York, and supported, in part, by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.



MUSEUM
FOR
AFRICAN
ART



NEW

Until October 11, 2010 **Feature Exhibition**

Temporary Exhibition Space, Hilary and Galen Weston Wing, Level 2

House Calls with my Camera

When Dr. Mark Nowaczynski began practising family medicine in 1992, he noticed a distinct lack of medical and supportive home-care services for seniors. The elderly soon became his primary clinical interest. But he wanted to do more than just treat his housebound patients. Nowaczynski turned to photography to raise awareness about the needs of this vulnerable population.

Documentary photography has a long tradition as a tool for advocacy and a stimulus for social change. Lewis Hine's powerful photographs showing children at work in the 1900s, for example, contributed to the abolition of child labour in the United States.

Continuing that social documentary tradition, a series of Nowaczynski's evocative, intimate portraits of his patients are presented in *House Calls with my Camera*—photo-essays that poignantly illustrate the need for social change. Already the photographs have been the subject of a Gemini Award-winning National Film Board of Canada documentary and have spurred the Ministry of Health and Long Term Care to fund the House Calls team in 2009 through the Government of Ontario's Aging at Home Strategy, which promises improved quality of life for seniors by providing integrated home-based care.

Come see for yourself the stories told in these 36 compelling black-and-white images.



Last Chance

Until July 4, 2010 **Ongoing Exhibition**

Herman Herzog Levy Gallery, part of the Asian Suite of Galleries, Philosophers' Walk Wing, Level 1

East Asian Paintings & Prints: Recent Acquisitions

The more than 40 exceptional paintings, calligraphies, and prints from Korea, China, and Japan span a period from the 15th to the early 21st century.

Exhibit Sponsor:  **Manulife Financial**



July 23 to August 2, 2010
Peter F. Bronfman Hall, Hilary
and Galen Weston Wing, Level 2

NEW

From the Soul: Caribana Art Exhibit

Until September 6, 2010 **Ongoing Exhibition**

Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada, Weston Family Wing, Level 1

Stitching Community: African-Canadian Quilts from Southern Ontario

In the decades preceding Confederation, enslaved black women who had been tasked with spinning, weaving, and quilting on American plantations brought their skills and talents with them as they fled to Canada. Soon after, the African-Canadian quilting tradition was born.

One of the places the Underground Railroad brought the escaped slaves was the village of North Buxton, near Chatham and Windsor, Ontario. Begun in 1849 by Reverend William King and the Elgin Association, the 9,000-acre settlement was for fugitive American slaves and any free blacks looking for a better life. Quilting bees soon brought the women together, and the quilts they stitched tell their personal stories as well as reflecting the history, culture, and daily life of the later 19th and early 20th centuries.

In *Stitching Community: African-Canadian Quilts from Southern Ontario* a display of quilts made from 1848 to 1976 explores the role quiltmaking played in reinforcing community and family ties. One component looks at this African-Canadian quilting tradition in the urban setting of Toronto. Artifacts in the exhibition, including photos, tools, and cloth dolls, were loaned by the Buxton Museum and the Ontario Black History Society.



Left: The Floral Pattern Quilt was crafted in the 1940s by Mary Howard of Toronto, a descendant of survivors of the Underground Railroad.

Right: Ethyl Alexander (1894–1979) was a member of the Baptist Church of North Buxton's Busy Bee quilting group.

Out of the Vaults



Until July 4, 2010 **Ongoing Exhibition**

Reed Gallery of the Age of Mammals,
Michael Lee-Chin Crystal, Level 2

Dinosaur Eggs & Babies: Remarkable Fossils from South Africa

In 2005, an international team of paleontologists that included ROM dinosaur specialist Dr. David Evans announced the discovery of exceptionally well preserved dinosaur embryos within a clutch of eggs. Though the eggs had been found in South Africa in 1976, it wasn't until 2004, when the team had the eggs expertly prepared, that the tiny skeletons of unhatched dinosaurs were revealed. While most known dinosaur embryos date from the Late Cretaceous period, 65 to 90 million years ago, these date back to the early Jurassic—approximately 190 million years ago—and are the oldest fossil embryos of any known land-living animal. The magnitude of the discovery resonated internationally, gaining front-page coverage in the *New York Times* and *USA Today*.

The preservation of the embryos was so detailed that the team was able to identify the egg-layer with confidence: the prosauropod dinosaur *Massospondylus*. Renewed fieldwork at the original clutch site has uncovered a veritable treasure trove of *Massospondylus* nests and embryos. These finds are providing details of the biology and life history of early dinosaurs, including the possibility that the toothless hatchlings needed their parents to bring them food.

Don't miss this rare opportunity to see the real dinosaur eggs and embryos before they are returned to South Africa.

Last Chance

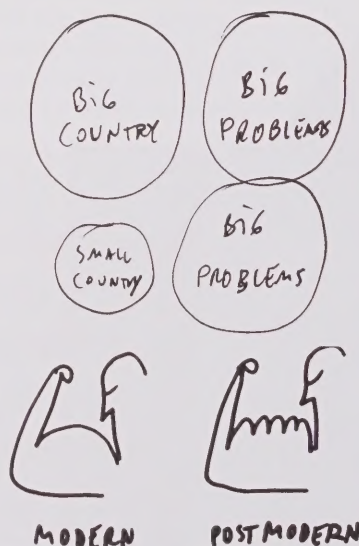
Until August 15, 2010 **Ongoing Exhibition**

Institute for Contemporary Culture, Roloff Beny Gallery,
Michael Lee-Chin Crystal, Level 4

Dan Perjovschi: Late News

Trained as a still-life painter in Romania, Dan Perjovschi began to question the practicality of his classical grounding when the dictatorship of Nicolae Ceausescu collapsed in 1989. Eastern Europe has since seen a shift in its regional and national identities and this new political reality is fertile ground for Perjovschi's tongue-in-cheek yet pointed observations about contemporary life. The ROM's Institute for Contemporary Culture is pleased to present his first solo exhibition in Canada. A free newspaper of Perjovschi's drawings is available in the gallery.

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NEW

Until September 2011

The Patricia Harris Gallery of Textiles & Costume,
Michael Lee-Chin Crystal, Level 4

To Dye For: Fashion and Furnishing Textiles



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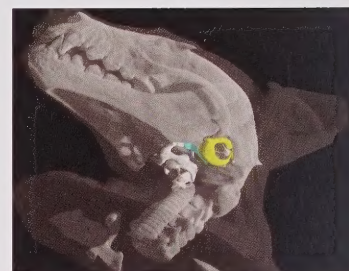
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Discoveries, Dispatches, and Discourse



This 3D micro-CT image is of Blanford's fruit bat, a non-echo-locating bat. The stylohyal bone (in green) passes the bone surrounding the eardrum (in yellow), without contacting it. In a laryngeal-echolocating bat the two bones are connected.



News

ROM Research Published in *Nature*

Micro-CT scans reveal new findings about bat echolocation

Researchers from five international institutions, including the ROM, published a study in the prestigious journal *Nature* earlier this year that sheds new light on the way bats echolocate. Using state-of-the-art micro-computed tomography systems, or micro-CT scans, at the Robarts Research Institute in London, Ontario,

the multidisciplinary team collected detailed 3D images of 26 species of bats from Africa, Asia, and South America. The bats are from the ROM's extensive international research collection, which numbers some 60,000 specimens accumulated over 40 years of research and collecting.

The non-destructive micro-CT technique allowed researchers to look at the bats' internal anatomy without cutting into the specimens. What they discovered was a previously unrecognized connection between a bat's larynx and a bone that surrounds and supports the eardrum. This "stylohyal" bone connects to the auditory bulba (shown in yellow) only in bats that use their larynx to generate echolocation, or biosonar, signals. Such bats listen to the reflected echoes of their signals to form an image in their brain of their surroundings, allowing them to hunt for food at night. Other bats use tongue clicks to emit sonar signals and some do not echolocate at all.

"The finding may change the way that researchers interpret previous observations about bats from the fossil record," says Brock Fenton, the University of Western Ontario biologist and ROM research associate who led the study. "More importantly, it gives researchers an independent anatomical characteristic for distinguishing laryngeal-echolocating bats from all other bats."

Other study participants included McMaster University, University of Cambridge, and Medical University of Vienna.

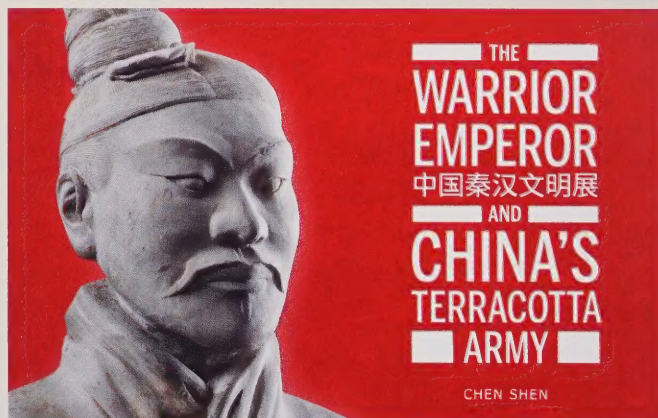
JUDITH EGER is senior curator in the Mammalogy section of the ROM's Department of Natural History.

Book Shelf

The Official Guide to the ROM Exhibition

The stuff only of legend and lore until their discovery by well drillers in 1974, the life-sized terracotta soldiers of China's First Emperor were interred in an underground tomb complex in northern Shaanxi province for more than 2,000 years. Seldom seen outside China, a selection of warriors and associated artifacts has crossed the world to be exhibited at the ROM.

A concise history of the warrior emperor and his army. Full colour. Available in English, French, and Chinese editions. \$5, tax included.



Generous Donation Further Enhances Accessibility

Kids programs to benefit

The ROM will be able to invest further in accessibility thanks to a landmark seven-figure gift from an anonymous donor. This critical funding will allow the Museum to exceed standards set by the *Accessibility for Ontarians with Disabilities Act, 2005*. It will also provide financial support for children attending ROM Summer Camp and the ROM School Visits Program, offer free programming for children and families during March Break and ROM Kids Weekends, and fund enhancements to the ROM's educational website.

ROM Donates Record Number of Tickets

ROMCAN brings 20,000 free Museum visits to communities in need

During the month of March 2010, the ROM donated a record 20,000 free Museum tickets to communities in need through its Community Access Network, or ROMCAN. This brings the total number of donated tickets this fiscal year to a record 32,000—a value of more than \$600,000.

The program continues throughout the year, providing new Canadians with ROM Family Memberships, granting free Museum admission on Tuesdays for all full-time students attending a post-secondary institution in Canada, and participating in the Sun Life Financial Museum and Arts Pass program (MAP).

For information on the MAP program, visit programs.torontopubliclibrary.ca/listings.map.

For details on ROMCAN, visit rom.on.ca/visit/tickets.php#romcan.



ICC In Conversation

ROM interpretive planner Richard Lahey speaks with Dr. Mark Nowaczynski, whose photographs are featured in the exhibition *House Calls with my Camera*.

Richard Lahey: We know you're a doctor . . . but you are also an accomplished photographer. When did you take up photography seriously?

Mark Nowaczynski: When I was 16 I won a scholarship to study in Singapore. Finding myself half-way around the world in a visually stimulating environment, I bought a 35 mm camera and roamed the streets in my free time, photographing the world around me. A life-long passion for documentary photography was born.

RL: Visitors will likely be interested in knowing more about the social documentary photographic tradition that inspired you. Who were your "heroes"?

MN: In the early 1900s, schoolteacher Lewis Hine's photographs of children at work contributed to the abolition of child labour in the United States. In the 1930s, the devastating effects of the Great Depression were movingly depicted by Farm Security Administration photographers such as Dorothea Lange and Walker Evans, publicizing the needed reforms of Roosevelt's New Deal. W. Eugene Smith, the 20th-century master of photojournalism, created eloquent photo-essays that defined photography's "great power for betterment and understanding." This great tradition inspired me to document the lives of my patients.

RL: What first prompted you to document your patients' lives in this way, and what has been their reaction?

MN: Government policies shifted in Ontario in the mid '90s, and many of my vulnerable housebound patients lost their home-care services. I felt powerless to fight this, so I turned to photographing their hidden world. My patients have been very supportive, especially after seeing these images in print, as they hoped that this project would help others.

RL: Now that you've been making house calls to elderly patients for some years and publicizing the need for home care, have other doctors followed your lead?

MN: Several years ago I began training family medicine residents at the University of Toronto, taking them with me on house-call rounds. Several have incorporated house calls into their practices. If many more family doctors provided even a little home-based care, it would have a huge system-wide impact. We need to offer more training and better incentives to make that a reality.

RL: What would you rate as your greatest success in your effort to stimulate positive change in geriatric home care?

MN: Through strong partnerships, the dream of building a community-based interdisciplinary team has become a reality. Though much has been achieved with these images, it is really the collaboration with many dedicated individuals, organizations, and institutions over the years that has contributed to positive change.

House Calls with my Camera runs until October 11 in the Temporary Exhibition Space, Hilary and Galen Weston Wing, Level 2.

The Institute for Contemporary Culture (ICC) is the Museum's window on contemporary societies, committed to presenting provocative examinations of current global cultural and social issues. For further information, go to rom.on.ca/icc.



From the Archives Tang Dynasty Tomb Figurines

How Crofts helped orchestrate the building of the ROM's Chinese collections

Even before the ROM opened its doors in 1914, Charles Trick Currelly, first director of the Royal Ontario Museum of Archaeology, put his characteristic boundless energy and enthusiasm into collecting artifacts from countries around the world, including one of his favourites—China. In 1918, he was approached by George Crofts (1872–1924), a fur merchant and art dealer based in Tientsin (now Tianjin), a port city near Beijing. Crofts offered to assist Currelly in building the ROM's Chinese collections and for several years the two worked together at bringing it up to the standard that Currelly envisioned—indeed, today the ROM's Chinese collections rank among the finest outside China. They were built from many sources, but the Crofts collection remains the most diverse both in types of artifacts and in eras, spanning as it does the Neolithic age to the Republican period of the early 20th century.

This original photograph taken by Crofts was one of many he sent to Currelly who used them to select objects—a kind of



The instruments being played in the orchestra, from left to right, are the transverse bamboo flute, harp, mouth-blown reed instrument with vertical bamboo pipes, and lute.

Eaton's catalogue of options. This photo shows tomb figurines of female court musicians fashioned in the style of the cosmopolitan Tang dynasty (618–907 CE). Tomb figures were still in use hundreds of years after the Terracotta Army was created to protect China's First Emperor in the afterlife, though they were never again produced at life-size. Crofts was suspicious about the authenticity of these particular figures, which in fact proved to be replicas when scientifically tested. The Museum nevertheless purchased them—at a greatly reduced price—as good examples of fakes for our research collection. ROM visitors can see a gorgeous set of authentic Tang dynasty musician tomb figures in the Joey and Toby Tanenbaum Gallery of China. JACK HOWARD is librarian of the ROM's Far Eastern Library.

News

Rare ROM Fossil Reveals Wormy Ancestry

This 450-million-year-old animal sported impressive armour

One of the world's rarest fossils was discovered in a parking lot excavation in downtown Ottawa. The 450-million-year-old fossil worm is one of only eight known complete plumulitid machaeridian specimens in the world. It measures just 16 mm in length.

ROM paleontologist David Rudkin first identified the fossil and recognized its scientific significance more than a decade ago when an amateur fossil collector sent the ROM a letter and photograph of it in 1997 asking for an identification. On the basis of the photo, Rudkin suspected the specimen might be a kind of scaly annelid worm. When he had the donated specimen in hand, he knew immediately that it was a complete, fully articulated machaeridian—the first he had ever seen. His initial findings were revealed in 2001.

But it wasn't until 2008 that Rudkin's hunch about the worm connection was confirmed. That's when a paleontology team, including Jakob Vinther of Yale University, published new machaeridian fossils from Morocco, revealing their previously unrecognized relationship to annelid worms—the same group as earthworms and leeches.

The extinct plumulitid machaeridians look like modern bristleworms, whose stout walking limbs bear long bundles of bristles; however, on their backs, machaeridians carried a set of mineralized plates. According to Vinther, “the plates themselves

were rigid, but they could move relative to one another, providing a protective body armour similar to the flexible metal armour invented by humans 450 million years later.” The armour is unique among annelids and probably helped them to thrive in marine ecosystems for more than 200 million years.

Vinther and Rudkin authored a paper interpreting the Ottawa specimen, which was published in the March 2010 issue of the journal *Palaeontology*.

This complete *Plumulites canadensis* fossil shows overlapping “armour” plates (head region at the left of photo).





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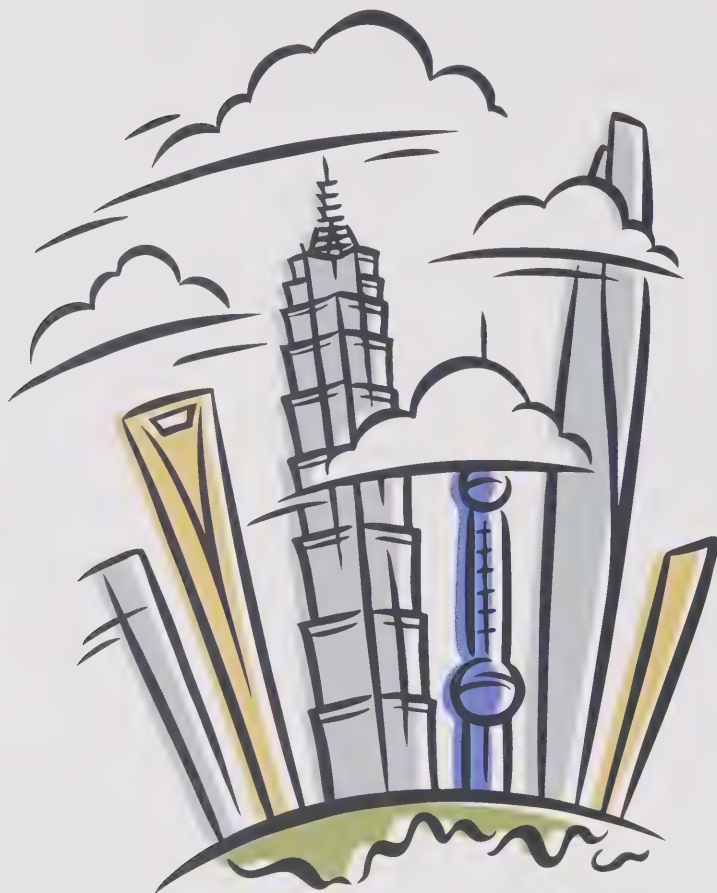
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Modern Chinese Architecture

A cocktail of transcendence
and money for the new millennium

BY MARK KINGWELL



The tallest building I have ever slept in, Jin Mao Tower in the Pudong district of Shanghai, rises 421 metres into the smoggy sky of China's largest city, its upper half a Grand Hyatt hotel. Designed to resemble a traditional Asian pagoda, Jin Mao was at the time the third-tallest building in Asia, after Taipei 101 in neighbouring Taiwan (509 metres, also in pagoda style) and the Petronas Towers double-cornucopia in Kuala Lumpur (452 metres—a building I have only ever seen from an airplane on my way to Australia). Chicago's Willis Tower, formerly the Sears, flew the American flag at 442 metres.

It was 2004 and Shanghai was busy hauling itself into the 21st century with a combination of unstinting finance and political focus that defines its special form of postmodern capitalism. The height race was a runaway free-for-all. In the years since, two buildings even taller than Jin Mao have joined it in Shanghai alone, on the otherwise denuded Pudong flats, once a tangle of fishing villages and shanties.

Unfortunately for Chinese ambition, even taller buildings have been erected elsewhere, especially the astonishing Burj Khalifa (828 metres of reinforced concrete framing), in the over-leveraged fantasyland of Dubai. The Burj may be the world's biggest white elephant as well as its tallest building, a riot of cost overruns (final tally US\$1.5-billion) that had to be bailed out by neighbouring

Abu Dhabi and Khalifa bin Zayed Al Nahyan of the United Arab Emirates, who scored the honour of the building's name in a surprise last-minute switch.

This architectural race for the sky has always been a race to the bottom, of course. In 1931, when the Empire State Building opened its modest Fifth Avenue doors, its interior office spaces were mostly unoccupied and would remain so for decades. The Empire State enjoyed the world's-tallest standard for four decades, but it never made much sense as an office building. Contemporary critics derided it as the "Empty State Building," just as today one scoffer has, in a nice double entendre, called the luxury-residential Burj a "monument to architectural vacancy."

Still, tall buildings exert a strong tug on the imagination. Not all towers are temples, as with the pagoda or the spires of medieval cathedrals, but they are all spiritually charged places even as they attract the real charge of lightning strikes: aspirational, striving, poignant. And height has worldly resonances too. A tower extends the field of vision, and so the field of fire, such that towers have been engines of war as often as they have been places of worship. The modern skyscraper tower thus offers a combination of *eros* and *thanatos*, with base commercial motives thrown liberally into the mix.

Today's Chinese architecture is an unabashed cocktail of transcendence, will, and money. But the showcase city of Shanghai is, unlike Dubai, also a living urban mass, a real place. It has the quality of layered consciousness that Freud speaks of in his 1930 work, *Civilization and Its Discontents*, comparing the palimpsest of modern Rome to the human psyche. The hodge-podge of Chinese architecture, with its Western designers and Eastern motifs, its small-scale jewels at ground level and soaring science-fiction towers knifing into the neon sky, is a collective monument to ambition and wealth—but also history. Two thousand years in the making, this is a new China for the new millennium. o

MARK KINGWELL is a professor of philosophy at the University of Toronto. His books include *Nearest Thing to Heaven: The Empire State Building and American Dreams* (2006) and *Concrete Reveries: Consciousness and the City* (2008).

Overgrown Bone

A ROM paleontologist identifies the fish with the swollen head

BY KEVIN SEYMOUR

Q I found this object on a beach in Oman. I think it might be part of a fish skull. If it is, can you tell me what kind of fish it is from? — Mike Silver, Toronto

A You are indeed correct: it is part of a fish skull, but not just any ordinary fish skull. I knew the moment I saw the swollen and thickened bones that this skull has hyperostosis, which means “excessive thickening of bone.” Several skulls in our comparative fish-bone collection display this same phenomenon.

Originally scientists interpreted these bone overgrowths as tumours, but we now know that they are a regular part of the growth process in some species. Exactly why some fish do this and others don't is still a mystery.

Within a species, the same bones are always hyperostotic. But across species, the patterns are different—so the overgrowth is species-specific. In many fish, part of the skull is affected, such as the supraoccipital of the spadefish. In others, such as in the crevalle jack, it's the ribs, vertebrae, or other skull bones that are involved.

Even though I knew this was a hyperostotic skull, I still had trouble identifying your particular fish species. ROM ichthyologists (fish specialists) pointed me to various books on the fishes of Oman and the Persian Gulf, but none had skeletal illustrations. I was pretty sure no similar skull would be in our comparative collection since we have few from that part of the world, but I checked them all just to be sure—and found no match. The thousands of whole preserved fish in the ichthyology collection were not likely to be any help either, because I needed to see their skeletons.



Above: Recent bluecheek silver grunt (*Pomadasys argyreus*).

The solution turned out to be the Internet. I started searching for illustrations of hyperostotic fish bones using the names of fish that looked most similar to your fish skull, such as several species from the drum family. This led me to an archaeological site report published in Germany in 2002, which discussed a huge collection of bones excavated from a medieval mosque in Siraf, Iran. Lo and behold, illustrated in one of the report's figures was a fragment of a fish skull that matched yours exactly.

The illustration matched so well because the non-hyperostotic parts of the skull, which are thinner and more delicate, had broken away in both the recent skull you found washed up on the beach, and in the archaeological fish bone, which represents the remains of someone's meal back in medieval times. Whether the cause was natural or human-induced, the breakage pattern was the same.

Thanks to this illustration, we now know that your skull is from a bluecheek silver grunt (*Pomadasys argyreus*). These tasty fish still live in the Middle East today.

Thank you for bringing in such an intriguing specimen and donating it to our collection. o

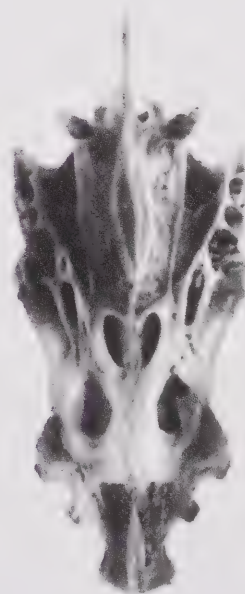
KEVIN SEYMOUR is assistant curator in the Paleobiology section of the ROM's Department of Natural History.



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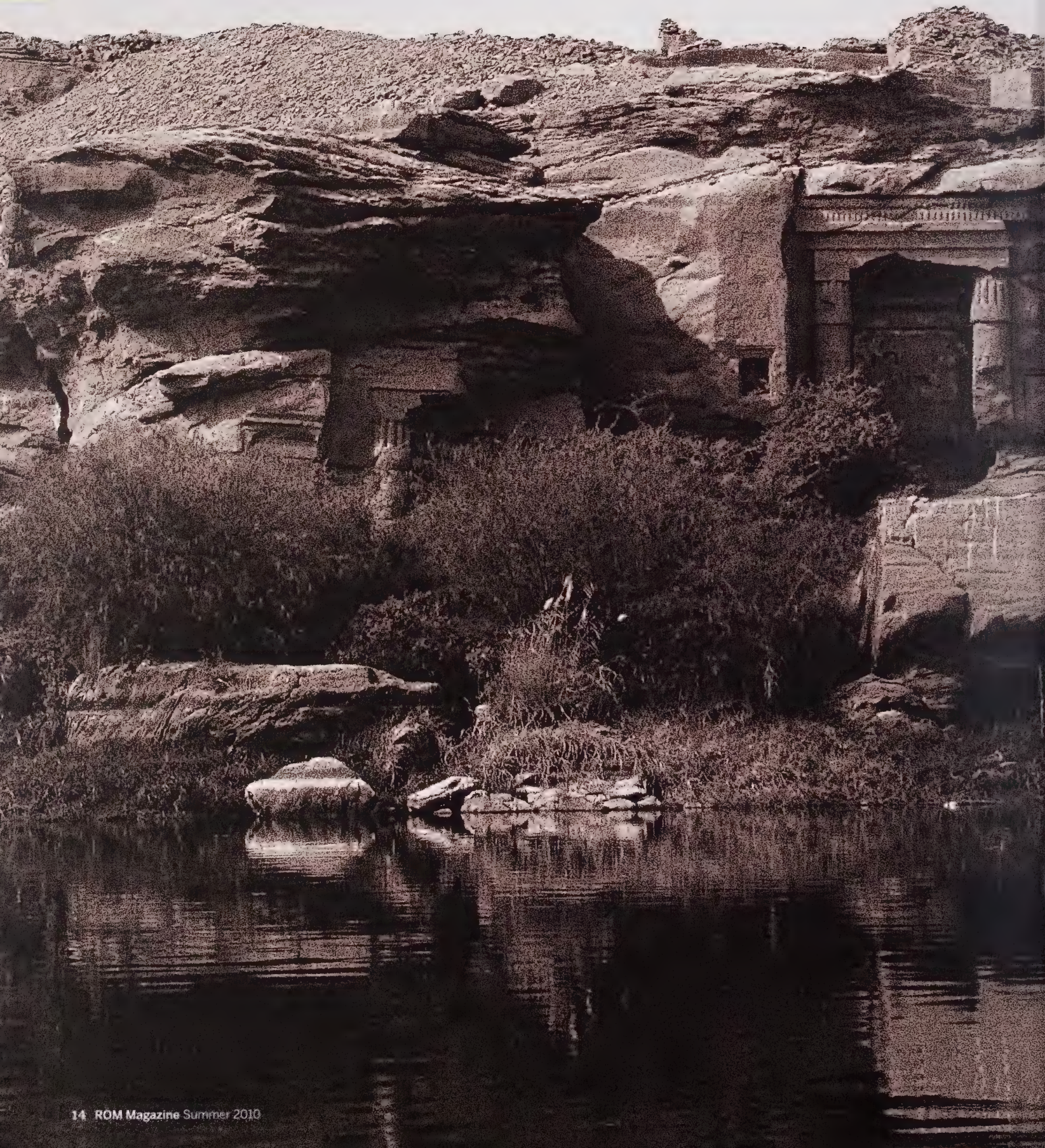


3

1. Photograph of Mike Silver's incomplete fish skull from Oman. Top view.

2. A complete bluecheek silver grunt skull with hyperostosis. Top view.

3. A complete bluecheek silver grunt skull without hyperostosis. Top view.



The First Egyptologist

Tracing the career of an ancient scholar

BY GAYLE GIBSON

For millennia people have been studying ancient Egypt. The first Egyptologist actually lived in ancient Egypt about 3,200 years ago. Kha-em-wase, the fourth son of Ramesses the Great, was the High Priest of Ptah at Memphis. This position gave him the opportunity to study the pyramids and excavate tombs that were already more than 1,000 years old. He inscribed the names of forgotten kings on their monuments, and established the first Egyptian museum with statues and artifacts from the Age of the Pyramids.

Kha-em-wase fascinates me, and whenever I visit Egypt, I look for signs of his presence. This winter I was able to follow him to a seldom visited site: Gebel el-Silsila in the south of Egypt. Here the Nile is at its narrowest, and pale red sandstone cliffs close in on either side. The modern name comes from a nasty habit of some medieval thugs who would put a chain across the river to collect a toll on boat traffic. In ancient times, the place was known for the powerful thrust of the river through the narrows at the height of the Inundation, or annual flood. People came here to give offerings to Hapy, the god of the life-giving flood. Kha-em-wase was interested in this ancient ritual, and made it a part of his father's jubilee celebrations, the Sed Festival, which rulers celebrated after 30 years of rule and every three years afterwards.

This past January, I was investigating the ancient sandstone quarries on the eastern bank with a group of Texans and two fellow Canadians from the American Research Centre in Egypt. Our group, which included a geologist and two classicists, were reading the Egyptian and Roman graffiti on the walls and examining quarrying techniques. After almost three hours climbing among the rocks in the hot sun, we were unexpectedly invited to board a small boat and cross the river to see a *Speos*, a rock-cut temple originally carved for King Horemheb. The temple guards were delighted to see visitors; several of them got into the water and arranged river rocks into a temporary quay for us. We scrambled out and climbed up to the shrine. There to greet us was one of those signs of Kha-em-wase that I look for—inscriptions and images describing how Kha-em-wase had come to this place to celebrate the Inundation in the name of his father, the Great King.

A scholar and antiquarian, Kha-em-wase enjoyed using rituals in their most ancient forms, some of which puzzled the district inspector whom we met at the shrine. The inscriptions happen to be from a period I study, and I was delighted to be able to assist by translating some of the glyphs and explaining the unusual pictures accompanying one ritual. Figures that appeared to be pregnant women actually represented priests in an unusual costume as they gathered for the New Year's ritual of throwing offerings into the flood.

Whenever I come into contact with Kha-em-wase, I feel that I'm meeting a colleague. I think he would be pleased to know that after all these years we are still studying his culture and learning from his people. The pictures I took of Kha-em-wase's image show the effects of a thousand years of floods and sandstorms, but they are precious documents to me—they will help me in my search to trace his extraordinary career. o

GAYLE GIBSON is an Egyptologist who teaches at the ROM.

She is currently researching a book on the ROM's Egyptian collections.

Right: Kha-em-wase is on the left, following Ramesses the Great.



The rock-cut shrine on the west bank of the Nile at Gebel el-Silsila.

Stone Diarist

A ROM geologist delves into atomic structure to discover new minerals

BY LEE-ANNE JACK



Kimberly Tait
ASSOCIATE CURATOR
Department of Natural History

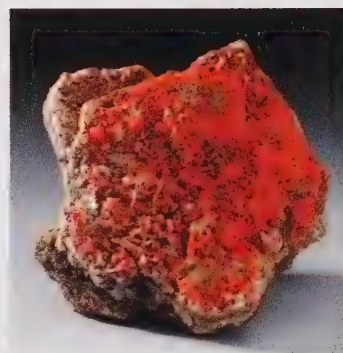
Education
2009
Fellow of the Canadian
Gemmological Association
2007
Ph.D. in Geosciences,
University of Arizona
2002
Master's in Geology,
University of Manitoba
1999
Bachelor of Geology,
University of Manitoba

For many women, the allure of gemstones lies in how they look set in a beautiful necklace or pair of earrings. But ROM mineralogist Kim Tait's interest goes deeper—down to the atomic level at which she analyzes their chemical makeup. The University of Manitoba grad, now responsible for the ROM's approximately 100,000-piece collection of minerals, gems, and meteorites, is searching for new minerals—ones that have not previously been documented by science.

"Minerals are described based on how the elements are put together at the atomic level," says Tait, who is currently on maternity leave and balances baby, Emily, on her lap. "If you think of it like a cookie, you'd typically have your chocolate chips and flour and sugar. But sometimes there's a little oatmeal in there. So with enough oatmeal, it can be a new mineral."

In a basement lab, Tait spends hours at a scanning electron microscope, which reveals a mineral's basic chemistry—in cookie analogy, the ingredients—and X-ray diffraction equipment, which exposes a mineral's structure—or how the ingredients are mixed together. When equipment in the ROM's lab is not powerful enough, Tait travels to Chicago to use a state-of-the-art instrument called a synchrotron—which accelerates sub-atomic particles to almost the speed of light, enabling her to see the crystal structure.

Right now, she's fascinated by phosphates, a group of poorly known minerals she worked on for her Master's degree—work that uncovered a new phosphate, manitobaite, which will soon be published in the *Canadian Mineralogist*. How minerals behave under extreme conditions is



Left: This chunk of cinnabar from Marion Mine, Utah, is one of the minerals on display in the ROM's Teck Suite of Galleries: Earth's Treasures. 5 x 5 x 4 cm

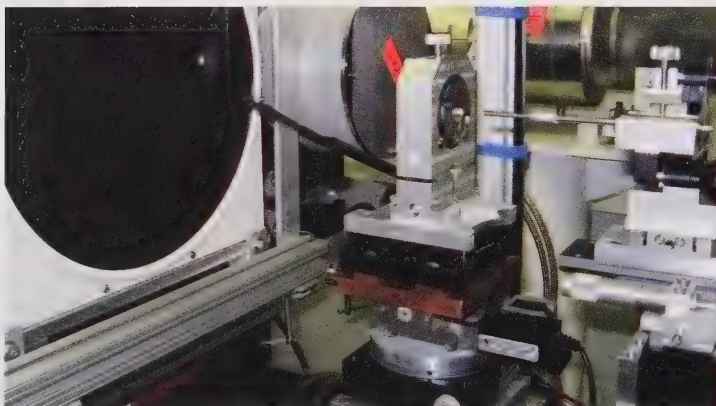
another research interest. By compressing a mineral between two diamonds, she's able to exert gigapascals of pressure—which simulates how minerals might behave deep within the Earth. Not one to leave any stone unturned, last year Tait searched successfully for fragments of the Buzzard Coulee meteorite in Saskatchewan.

It's hard to know how the Manitoba native squeezes in time for research. Since joining the Museum in 2007, Tait has planned the ROM's new Teck Suite of Galleries: Earth's Treasures, which opened in 2008. Selecting a striking representative showcase of gems, minerals, and meteorites was more difficult than she had imagined—there's display space for only 4 percent of the collection. She has also curated the exhibitions *The Nature of Diamonds*, and *Light and Stone: Gems from the Collection of Michael Scott*, and will be co-curating the upcoming *Water*.

Whew! But she is fuelled by her fascination and passion for minerals. As a child Tait was always picking up and admiring rocks and by age 7 was bringing them home to add to her collection. "Both my parents thought I was crazy," she says, "but geology was something I was interested in before I could even spell it." In an effort to please her family of teachers, she signed up to study education, but "after taking an intro geology course," she notes, "that was all over." Well, not quite. Today she is cross-appointed as a professor at the University of Toronto.

Tait still has a small mineral collection at home. "I do like wearing gems," she admits, "but I haven't bought a lot for myself." Instead she is building the ROM's collection—including such recent acquisitions as a fabulous collection of minerals from Malawi and a pallasite meteorite. o

Right: High pressure experiment being conducted in a diamond anvil cell on the High Pressure Collaborative Access Team (HPCAT) beamline at the Advanced Photon Source, Argonne National Laboratory, near Chicago, Illinois.



The Late Silurian Eramosa Formation on the Bruce Peninsula, a significant source of building and dimension stone for the construction industry, is also the subject of much scholarly interest for its extraordinarily well preserved fossils. Waddington is currently studying fossil scorpions that originated from active quarries or from loads of stone headed for landscaping projects. A new species offers insights into how animals made the transition from water to land.

A portrait of a man wearing a red baseball cap and a blue jacket, smiling slightly. The background is a blurred outdoor setting.

Between 2006 and summer 2009, Lister travelled along the Kaministiquia River—Dog Lake fur-trade route in north-western Ontario, retracing Canadian artist Paul Kane's 1846 journey and searching for sites that Kane sketched during the trip. He found the site recorded in the sketch *French River Rapids* on the eastern border of Quetico Provincial Park. Although the site was once the eastern end of the French Portage, its location had been lost to memory. During July of 2009, the ROM and Quetico Provincial Park with Archaeological Services Inc. conducted archaeological excavations of the site. The cultural remains recovered validated the scene in Kane's sketch—recovering the landing's role in Canada's fur-trade history.



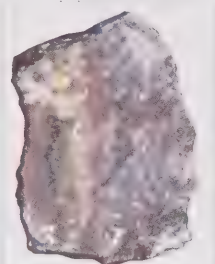
Recent renovations of the ROM's Bat Cave took Burton Lim to Jamaica, where he visited St. Clair Cave on which the popular ROM exhibit is modelled. The purpose of this field trip was to shoot high-definition video footage of the cave ecosystem, take macro-photographs of the bats, and digitally record their ultrasonic echolocation calls for the enhanced exhibit. These media components were not available when the original Bat Cave opened in 1988. Some of the spectacular images captured by a remote infrared camera system included moustached bats flying towards the cave sinkhole on their way out to forage for insects in the surrounding forest.



Sarah Fee spent five weeks in Madagascar recently to study bombyx silk weaving in the central highlands, in villages lying northeast of the capital, Antananarivo. This region was the historic home of three noble clans who, according to oral traditions, supplied the royal court with silks and produced the patterned akotifanhana cloth, the island's most complex weaving, which reached its apogee in the 1880s. Fee's study explored this history and documented contemporary production, including a video profile of one of the last of the noble weaving families.



During a decade of archaeological fieldwork in northern China, Dr. Chen Shen and his team identified the earliest hominid occupations in East Asia. Shen's research concludes that early hominids (likely *Homo erectus*) arrived at the Nihewan Basin—located some 150 km from Beijing—more than 1.7 million years ago. They left abundant traces of their activities, including stone tools that show wear marks from use. The ongoing search for Nihewan hominid fossils in the area will continue to shed new light on human evolution.



The who, what, and where from our international curatorial team



Opposite page:
A middle-rank
officer wearing
colourful clothing
and armour.

FASHION IN QIN CHINA

Until 1974, scholars couldn't have imagined the richly detailed fashions and hairstyles of the Qin dynasty—or even the life-sized figures that revealed this style story.

BY XIAOLI QIN

Before China's Terracotta Army was discovered in Xi'an, China, in 1974, scholars knew little about the fashions and hairstyles of the Qin dynasty. They could never have imagined the incredible windfall that came their way in the army's meticulously detailed life-like postures, hair and beard styles, and gorgeous, brightly coloured costumes.

Though most of the figures are generals and soldiers, they can nevertheless tell us much about fashions of the common people. That's because, except for their armour, the Qin army had no uniforms. The soldiers simply wore their regular civilian clothing.

From what little was known about the Qin (221–206 BCE), scholars believed that these people would heavily favour the colour black. Some Chinese dynasties worshipped one of the five elements, each of which, according to Confucian interpretation, relates to a specific colour. The Eastern Zhou dynasty (770–221 BCE), which ruled prior to the Qin, worshipped fire, represented by the colour red, and accordingly, red was prominent in the Zhou people's attire. The Qin dynasty chose water as their element of worship—water kills fire and so symbolized the Qin victory over the Zhou. Because Confucians associate water with the colour black, scholars assumed that black would be the dominant colour of the Qin wardrobe.

While black was indeed one of the main colours of the Qin, it was just one of more than 15 different hues found among the dress of the terracotta figures.

Herewith, a look at what we've discovered about Qin fashion.

HAIRSTYLES, HATS & BEARDS

Nowadays, along with their uniform dress style, soldiers all wear the same short hairstyle. But in ancient China, this was not the case. In China, people believe that hair is part of the body given by their parents at birth and should not be cut for the sake of fashion. It is cut only for a specific reason, such as punishment or encouragement.

Though almost all Qin soldiers had long hair, there are a dozen different hairstyles among the Terracotta Army figures. As the traditional hairstyle of ancient China, the bun is most popular. It typically featured hair gathered without braiding. Most of the terracotta warriors had their long hair braided before being wound into a bun—likely an adaptation meant to keep the hair from falling free during fighting.

The hairstyle a warrior chose depended on the kind of hat or helmet he wore, which in turn signified his status in the army. Drivers and officers of middle and lower rank wore a long crown with a flat braided bun, cavalymen wore a leather crown with a flat braided bun, higher-rank officers wore an unbraided bun to accommodate the swan crown they wore, and armoured warriors wore a conical cap with a round bun on the right side of the head.

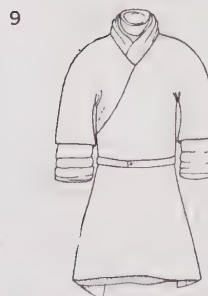
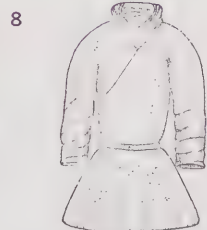
The terracotta warriors tell us that Qin men attached as much importance to their facial hair as to the hair on their heads, although not all men wore whiskers. The style of facial hair seems to have been determined simply by personal preference. The styles can be roughly divided into seven types, but the details and possible meaning of these styles are still to be discovered.



1, 2. Braiding appears to have been worn by the terracotta warriors so their hair would not fly loose while fighting. Two of the many hairstyles are shown here: a left-side braided bun (1) and a flat braided bun (2).

3, 4. The type of hat worn by a terracotta warrior indicated his rank in the army. Long crowns like this one (3) were worn by drivers and officers of lower and middle rank. Armoured warriors wore conical caps (4) with a round bun at the right side of the head.

5, 6. Not all warriors had facial hair. The style of whiskers appears to have been a matter of choice.



CLOTHING

Men's clothing styles during the Qin dynasty were not particularly varied. Only three types of garment were worn on the upper body—long, short, or pleated. The soldiers and some officers wore the long, knee-length top, a traditional clothing item in ancient China dating from the Shang and Zhou dynasties (1600–1046 BCE). Depending on the weather, a single or double layer was worn. The short garment isn't much in evidence in the Terracotta Army. But all the cavalymen wear the pleated garment—a knee-length costume convenient for horse riding.

Before the Spring and Autumn period of the Eastern Zhou dynasty (770–476 BCE), men did not wear trousers. They wore a kind of skirt, called a *shang*. During the later part of Eastern Zhou—the Warring States period (475–221 BCE)—war became frequent, and because skirts were not convenient for horse riding, trousers emerged. All the terracotta soldiers wear trousers: the middle- and high-ranking officers wear long ones, the soldiers short ones. The warriors also used fabric wrappings to protect their legs during battle.

7. The long knee-length garment was a traditional piece that was worn for centuries.

8. The short garment is not seen on many of the terracotta figures.

9. A pleated garment was worn by cavalymen.

10. In colder weather garments would be layered like this long garment worn under a short garment.

DECORATION & ACCESSORIES

While the cut of clothes was fairly simple, the colour, cuffs, collar, hem, belt, and other details gave Qin clothes their personality. Colours were as important to the aesthetic as the clothing itself, with red, green, purple, and, of course, black being the most common. Most ancient Chinese clothes had a collar edge and lapel and during the Qin the colour of these contrasts sharply with the clothing. A red garment, for example, would usually have a green or purple collar and lapel. Hem and cuffs on both tops and bottoms would also contrast in colour. Quite decorative scarves were sometimes worn inside the neckband of the garment.

Because the clothes were loose and robe-like, a belt was essential. This waist decoration, developed centuries earlier, can be seen as the jewellery of the Qin dress. Belts bore a variety of designs expressing people's interests and worship behaviours, while the hooks that fastened them were decorative works of art.

11



12



11, 12. A terracotta general wearing his decorated colourful armour, shown front and back. Though most of the terracotta figures appear to be grey and clay-coloured, they were once very colourfully decorated. New conservation techniques are helping to preserve these bright colours on recently excavated terracottas.

The type of armour worn was also an indicator of one's rank.

13



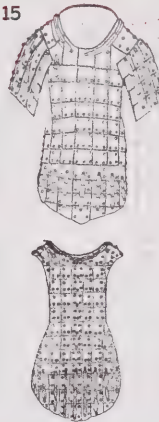
13. Armour worn by middle-rank officers:

14



14. Armour worn by generals:

15



15. Armour worn by lower-rank officers:

ARMOUR

Armour was critical for protecting the soldiers, but its style was another identifier of a warrior's status. The four different types of armour were based on rank—generals, middle-rank officers, lower-rank officers, and cavalymen. While generals and officers had armour that was stitched onto leather, the others wore armour directly overtop of their clothes. Cavalymen's armour was made with larger metal pieces and additional armour on the sleeves. Predominantly red and black, armour also came in purple, green, yellow, and white. Paired with a black robe, the colourful armour exuded power and majesty.

WOMEN & THE WESTERN HAN


Women are not represented in the Terracotta Army, but we can surmise a great deal about their clothing because people of the Western Han dynasty (206 BCE–25 CE), which followed the Qin, appear to have adopted the Qin dynasty's fashions and hairstyles. Western Han pottery figures uncovered from archaeological sites at Yangjiawan and Han Yangling show us that the only real difference between men's styles during the Han and Qin is that Han warriors did not wear braided buns.

The female figures unearthed from Han Yangling wore long gown-style clothing tied at the waist with the skirt flared at the bottom, showing off the female form. Skirts covered the feet, and cuffs and collars were decorated in contrasting bright colours. Many Western Han women wore a bun placed very low on the neck, a style that reveals the beauty of this classical Oriental coiffure. Others wore a bun higher on the back of the head or on top of the head, or wore their hair loose with no bun.

Since its discovery, the Terracotta Army has provided many surprises and insights into the Qin dynasty. Though the fashions and hairstyles are just a small part of that, they do provide a window into understanding Qin and Han clothing culture. The research findings to date are just a start—many more details are sure to emerge to tell us much more about this time in Chinese history. o



16. A female figure unearthed from Han Yangling shows dress style during the Han dynasty. It's likely that women's dress was similar during the Qin, with collar and cuffs banded in contrasting colour and a flared skirt.

A full-page photograph of William Thorsell, an older man with glasses, wearing a dark suit and a light-colored shirt. He is standing in a museum, leaning his hands on a large, ornate stone pedestal. The background features classical architectural elements, including a large triangular pediment and intricate carvings. The lighting is dramatic, with strong highlights and shadows.

Renaissance Man

A Museum-side chat with **William Thorsell**,
who this summer steps down
as director and CEO after a decade of ushering
in an era of revitalization at the ROM

BY KELVIN BROWNE

Right: Admiring a model of the Lee-Chin Crystal with Campaign chair the Hon. Hilary Weston.



I first met William Thorsell 18 years ago through mutual friends when he was editor of the Globe and Mail. Although I was a Globe columnist, I didn't work for him until I joined the ROM in 2004. Writing about people you know can be like traversing a mine field. Since William has never ceased to impress me with his eloquence, when I was asked to profile him, I thought it prudent to let him speak for himself.

Kelvin Browne: The Michael Lee-Chin Crystal seems inevitable now, and Renaissance ROM has revitalized the Museum. But 10 years ago, few would have predicted it all would have materialized so successfully. What was your initial assessment of the ROM?

William Thorsell: When I came here in August 2000, it seemed to me that a very fine museum had been struggling for a time—but it was a fine museum to be sure. The quality of the underlying assets convinced me that we had a good chance to turn things around.

Some of the issues were physical—the facilities had the aura of faded glory. Public support of the operating budget had been cut and was in decline.

We all knew the ROM was a famous collections-based institution, with significant research and teaching responsibilities. However, many collections were displayed in distinctly dated galleries and others had no public representation at all. Little of our research was known to the public. To some extent, we had a valuable secret in full public view.

It seemed obvious to me that the aim of any redevelopment should be the effective presentation of all the Museum's collections for an educated audience. The ROM had no reason to lose faith in itself as a museum of first international rank.

As well, the ROM's impressive heritage buildings had been significantly compromised by renovations and varied uses. I believed that retrieval of the original architecture's beauty and function was essential to the Museum's revival. Despite its excellent location at Bloor Street and Queen's Park, the Museum presented a rather forbidding mien to the city. An iron fence ran the length of a narrow sidewalk along Bloor Street and at night a steel curtain came down over the main entrance. Very little about the ROM's envied location was used to bring life to the corner or welcome the city at large. The Museum didn't seem to realize where it was—at the centre of Canada's national city.

To me, the ROM's wonderful location suggested the potential for a far more active role in the contemporary city, to be expressed in due course by public programming and the Institute for Contemporary Culture.

KB: And obviously you saw more potential too.

WT: Yes indeed. All this presented an opportunity to address the ROM's need for extra space and public amenities. It was clear that a new and larger entrance should move up to busy Bloor Street. If we were going to build a significant new addition, we had an opportunity to do ambitious architecture at an enticing moment in the history of architecture itself.

This became the starting point for the public face of Renaissance ROM—a phrase I used to signify a transition from past to future. Considerable planning was already underway when I arrived at the ROM. And while I wanted to go in a different direction, the ROM was prepared to act on a large scale. ROM boards were hungry for a credible vision. Excellent staff were in place for planning and fundraising, although we clearly needed to restock our shrinking curatorial contingent.

KB: What were your first steps?

WT: We declared our aim to rebuild the classic ROM with contemporary tools. But we needed to reach beyond the ROM to make it work. We launched Renaissance ROM in early 2001 as a city-building project, rather than an institutional one alone. We announced an international competition for an architect to renovate our heritage wings and to build something wonderfully new at Bloor and Avenue Road.

This provocative public process was electric in its effect, tapping passionate desires to reverse the retreat of Toronto in the 1990s, and to participate in a new era of city-building. It also created the basis for government and philanthropic support of Renaissance ROM itself.

The selection of Daniel Libeskind in February 2002, after months of exhibitions, forums, public lectures and debate, was a dramatic moment in the life of the city. The ROM went from a valuable secret to a conspicuous actor in public life.

KB: What happened after Libeskind was chosen?

WT: Within a month of Libeskind's selection, the Ontario government announced \$30 million in support of the project, the federal government matched that in May, and the ROM Governors approved a major capital fundraising campaign that we then announced would be chaired by the Hon. Hilary Weston. Soon thereafter, Michael Lee-Chin made his historic commitment of \$30 million to the project. The wind was fully in our sails.

KB: But it was hardly easy sailing after that. What were the most difficult moments during the building project for you?

WT: It was mostly fascinating, but there were some compelling moments. The most difficult challenge related to the engineering of unprecedented shapes and volumes in the context of the Canadian climate and our capital budget. That chewed up time and added to costs.

Right: Inspecting progress in the James and Louise Temerty Galleries of the Age of Dinosaurs.



Opposite page: William Thorsell in the renovated ROM Gallery of Chinese Architecture.



Left: Signing the last beam with architect Daniel Libeskind.

There were shortages in raw materials, especially steel, which was doubling in price because of demand from China. And then came inevitable missteps here and there in managing logistics. But the remarkable thing was how resilient the project team was in meeting these challenges: As Daniel Libeskind insisted, we had no *problems*, we had *puzzles* that should be interesting to solve. Not easy—interesting.

However, as costs rose, our capacity to raise funds grew as well, and we completed the first phase of heritage renovations on time in December 2005. Two years later—and one year late—the Governor General opened the Michael Lee-Chin Crystal on a warm June evening in front of 40,000 people. Just five years after choosing the architect, we had one of the most innovative and striking buildings in North America.

Ultimately, the renovations and building of new spaces and galleries were an excellent adventure, about which most of the participants have grown properly nostalgic.

KB: A decade later, what have you learned?

WT: I've learned our audience has high expectations for knowledge and intellectual stimulation—smartening up is much more important to them than dumbing down.

I've learned that the ROM possesses the mandates and materials to tell thousands of compelling stories about the natural world and human cultures. Doing this effectively will require a whole new array of instruments, many of them digital. With so many more collections now on permanent display, enriching the narratives around them remains a high priority, and will require inventive minds. There should be 50 ways to tour the ROM in 15 languages.

We are just starting to build our program of public forums, debates, and symposia, unafraid of controversy as a means to intellectual growth and social change. I have learned that the public is all too ready for this.

The risks of change are generally visible—the risks of not changing generally unseen. Playing things safe can be the most dangerous choice in the world.

Most important, I have learned that cynicism is unjustified in the presence of virtue and potential. A focus on the good things arising from our legacy and the better things in our grasp can unleash enormous commitment from a surprising variety of sources—including government. That is something I'm very grateful to have learned.

KB: If you had to sum up your accomplishments, or the results of your leadership, you'd say ... ?

WT: We have a strong community of support around the ROM under a new generation of leadership. The value of that to the Museum is fundamental.

We have fine new facilities, strategic additions to curatorial staff, a fresh emphasis on original exhibitions, research, and contemporary culture, new initiatives in education, and a responsive public. We have record attendance and revenues on a more solid operating base, and are reaching out to new communities across Ontario.

I believe the ROM has recaptured its self-confidence, intellectual authority, and capacity to engage varied interests in a global context. That is an outcome I cherish.

KB: What are your aspirations for the ROM after you leave?

WT: I hope the Museum retains a high sense of ambition about its potential within the city, province, and beyond. Consolidation is a continuing process. As long-time ROM supporter Liza Samuel often said, "Just keep going." I take away a sense of amazement that we won the mandate we did, and that we realized so much in a short time with such pleasure in the doing. The ROM is almost a century old but is young again, and can act with vigour and daring to reshape its purpose in public life.

KB: Parting words?

WT: À bientôt. And good luck—an important factor in any context. o



Left: At the gala celebration for the exhibition *Mysteries of Ancient Ukraine: the Remarkable Trypillian Culture* with Kateryna Yushchenko, former First Lady of the Ukraine, and former Board of Governors Chairman James Temerty.



Left: Communicating with the community and media was a key part of Renaissance ROM.

Real Life Sciences

BY AMY LATHROP

The ROM's live animals—whose presence often surprises visitors—inform us in unexpected ways



Presto Chango, the ROM's veiled chameleon, delights all who can inspect her up close. Her crazy feet, independently moving eyes, and prehensile tail are just a few of the things that have visitors staring in wonder.

Mossy frogs' weekly feast

It's 8 am, and the Museum is quiet. Malcolm Enright, a rugged man who looks much like an off-season Santa dressed in denim, steps into the staff entrance. Guards and staff nod hello to the longtime amphibian caretaker as he goes past, carrying under his arm an unusual box, which gives off slight scuffling sounds. He heads to the second floor and arrives at the Hands-On Biodiversity Gallery. Here, all is dark except for a slip of morning light already warming the bee colony, whose members live in the gallery but can fly freely outside over Philosophers' Walk.

In the gallery's far back corner, a field tent contains a small tropical oasis enclosed within a fish tank, and a slight cooing comes from within. Malcolm smiles. "The boys are at it again," he murmurs to himself. The "boys" are mossy frogs that the ROM has had on display since 1998, amorous amphibians whose presence fosters awareness of the more than 15 years of biodiversity work the ROM has been conducting in Southeast Asia.

Malcolm is just one of about 15 staff and volunteers who look after the more than 30 species of living animals that are housed at the Museum. When *ROM* magazine asked me to write about these creatures, I was happy to say yes. The story was a natural fit—as a ROM herpetologist, one of my beloved tasks over the past 10-plus years has been looking after the live reptiles in the Museum's curatorial area. Today I've begun researching the piece by tagging along with Malcolm as he carries out his weekly ministrations.

First, Malcolm cleans the glass, checks pool-water levels, and pinches back unruly offshoots on the plants that create cover for the frogs. Then he opens the mysterious box and dumps this week's payload—100 crickets—into the tank. Called gut-loaded crickets, they have been fed a highly nutritious food source that remains in their stomachs so that most of the nutrition is passed directly to the frogs. In the wild, mossy frogs eat any insect or spider that might cross their path. But here at the ROM, these crickets provide all the nutrition they need. The 17 adult frogs are all descendants of the original 10 acquired in Vietnam 12 years ago.

Visitors are often surprised to find living creatures in the Museum. But live animals can provide a more personal experience and make a more poignant point than models or preserved specimens can. Looking into the eyes of living fish whose kin are struggling to survive in the Great Lakes, for example, can send a more compelling message about conservation, one of the ROM's aims as a steward of biodiversity. And we all might be less inclined to poison that ant hill in our yard after we see first-hand the complexity of the ROM's leafcutter ant colony.

Meeting these animals can affect us in all kinds of ways. When I step out into the gallery with one of the ROM's scaly friends, it's almost a guarantee that I'm able to help at least one person try to overcome a snake phobia. I find that if I can persuade people to touch the snake and if I paint them a picture of what it's like to be a snake, their anxiety often diminishes instantly. It's very satisfying to be part of such a positive moment. It's not uncommon to watch visitors walk away feeling courageous about their first reptilian encounter—one that may forever change the way they think about these important members of our biosphere.

Mossy frogs (*Theloderma corticale*) have been on display at the ROM since 1998 and have produced several generations of young. All the frogs now on display are related to the original 10 brought back from a field research trip to Vietnam.



The lush oasis that houses the mossy frogs in the Hands-On Biodiversity Gallery is designed to mimic their natural surroundings. Installed to educate visitors about the fieldwork and research at the ROM, it continues to be a popular exhibit.

**GREAT
SOURCE OF
PROTEIN**



In the wild, animals get their required vitamins and minerals through a varied diet. In captivity, this is not always possible, so we feed many of our live creatures gut-loaded crickets that have recently feasted on nutritious supplements.

Feeding time at the ROM

In the Hands-On Biodiversity Gallery, it's late morning and two young visitors are entranced by the Great Lakes Biodiversity fish aquarium. As they marvel at the interactions of the rainbow darters and the schooling behaviour of the chubs, an arm suddenly appears at the top of the tank and plunges without warning into its depths. The cloud of blood worms and fairy shrimp that spills from the hand and spreads across the tank is the first course in an aquatic breakfast buffet. Unseen on the visitors' side of the tank, the gallery volunteers who feed the fish—on Tuesday, Thursday, and Saturday mornings—take equal enjoyment in the responses of the fish to their handouts and in the shocked expressions of gallery visitors.

Claire Watts, coordinator of the Hands-On Biodiversity Gallery, assures me that this feeding method is used so that the darters, who are most comfortable on the bottom of their tank, have a chance to feed on the high-protein offerings. The rest of the feast consists of fish flakes, shrimp pellets, and algae disks—food choices that are highly specific to the tank's residents. "We can't just feed them flake food," Claire says. "There are some fish, like the sucker, whose mouths are not equipped to eat food off the water's surface. These little suckers, pardon the pun," she jokes, "love the algae disks, which are heavier and fall to the bottom."

Below: The long nose suckers (*Catostomus commersoni*) in the Great Lakes aquarium love to eat algae disks.



Above: Anastasia Babenko, a volunteer in the ROM's Hands-On Biodiversity Gallery, replaces a rose bush in the walking stick enclosure as a young gallery visitor looks on.

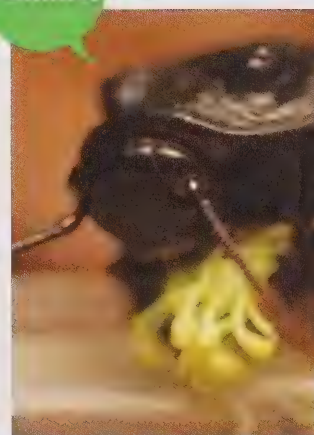
Elsewhere in the gallery a small island of tanks contains darkling beetles and their larvae, known as mealworms. There's also a good-sized intrusion (or group) of Madagascar hissing cockroaches. The beetles and roaches are fed a pile of chopped greens, carrots, and other organic bits. Although cockroaches can walk up glass, a 2-cm band of petroleum jelly around the top of their tank prevents them from escaping.

Another tank contains a colony of Australian walking sticks, which feed on rose bushes. Once a week during winter, the insects are offered a new chemical-free rose plant and some romaine lettuce. In summer, staff and volunteers bring in a steady supply of pesticide-free raspberry leaves—another favourite food.

As I research this story, it's early spring, when the stick colony takes a hit because the adults go through a normal die-off period. At first glance the tank appears to be empty. But looking more closely I see a few small sticks hanging on the skeleton of a rose bush. These new hatchlings have emerged from the tiny eggs scattered on the bottom of the enclosure, where adults have dropped them throughout the year.

The only carnivore is the tarantula, a perennial crowd pleaser whose presence seems to challenge young and old to place a hand on the glass. Blackthorn, as this spider is affectionately known, is fed one cricket twice a week. Compared with the drama at the aquarium, this feeding is a non-event: Blackthorn just moves over top of the cricket and it vanishes behind his fangs and hairy legs.

YUMMY.



Above: A Madagascar hissing cockroach (*Gromphadorhina portentosa*) munches on a broccoli floret.

Tiny swimmers, big findings

Not all of the ROM's live animals live in public galleries. In the basement of the curatorial area, the ROM's Ichthyology section houses two tanks filled with swimming scientific gems. Curator Hernán López-Fernández and his graduate student, Jessica Arbour, are studying the biomechanics and niche specialization of this genus of fish species called *Geophagus* cichlids.

While the researchers use preserved fish specimens to examine the skeleton, muscles, and DNA—which they use to uncover the correlation between mouth shape and how the fish acquire their food—there is much to be learned by observing live specimens, too. Jessica sprinkles flake food across the surface of the large tank. As their name suggests (*Geophagus* means earth eater) these fish sift the substrate to get at food particles that fall to the bottom of the tank. Hernán points out that 2 of the 20 or so inhabitants are species that he's discovered to be new to science.

In another room, Jessica shows me a small aquarium containing six tiny fish (about 3 cm in length), who clearly acknowledge her presence. To a herpetologist like me, they look like common guppies, (though this is as far off biologically as comparing a mouse to a moose). To Jessica they are much more than house pets. After dropping a pinch of freeze-dried blood worms into the tank she tells me that this species of dwarf cichlid came from the pet trade, but it is likely new to science. They are in this separate tank because scientifically it's vital that they not perish, and in the larger tank they could easily be eaten.

Though Hernán has spent his career looking at and identifying cichlid skeletons, these specimens remain enigmas, the keys to deciphering the evolution of a poorly understood group of South American fishes.

Below: This dwarf cichlid (*Taeniocara candidi*) is the only species in the *Taeniocara* genus. Very different from other cichlids, its DNA and morphology will provide key information in the research of cichlid evolution.



**CICHLIDS
ARE
DIFFERENT
FROM
GUPPIES**



Above: Every member of the leafcutter ant colony has a job to do—whether it's carrying the cut leaves to the fungal garden, protecting the workers, or removing waste—and it's all carried out in earnest for the sake of the colony as a whole.

The ants aren't marching

In the Life in Crisis: Schad Gallery of Biodiversity, Bep Schippers, the gallery coordinator, has agreed, like a proud mother, to show me the leafcutter ant colony living here. Originally from Trinidad, the ants are accustomed to a very warm and humid environment. As a colony, they make adjustments to their surroundings to optimize these conditions.

"We offer them a wide variety of plant material that they carry up to here," says Bep, drawing her finger along a tube in their man-made enclosure and into the third chamber, where there is something resembling tattered cheesecloth. "That is the fungal garden," she says. This garden is the heart of the colony, started with spores from the queen's parental garden in Trinidad. Contrary to popular belief, leafcutter ants don't eat leaves. They feed on the fungus that grows on the leaves. They are like farmers growing their food supply, and every one of the ants has a specific job—taking out the waste, providing protection, even looking after climate control. This they accomplish using partially cooked rice they are given, piling it in the openings of the fungal chamber to alter the air circulation, which in turn affects the humidity.

Bep has a list of more than 35 plant species that she feeds to the colony. I peer in behind today's offering of hibiscus, rose, and banana leaves and notice that there aren't many ants. A lone one is struggling with a cut leaf about 10 times its body size. "They really are temperamental," says Bep, as though making excuses for an antisocial teenager. "We are still trying to find out what it is they like in terms of climate, food, and enclosure setup."

In the wild, the fungal chamber would be underground, and there is some speculation that having their enclosure so well lit may be affecting the colony's potential to thrive. "I just wish they could tell us," says Bep, throwing up her hands. In the meantime, she works methodically at this puzzle, adjusting one condition at a time to see how the ants respond.

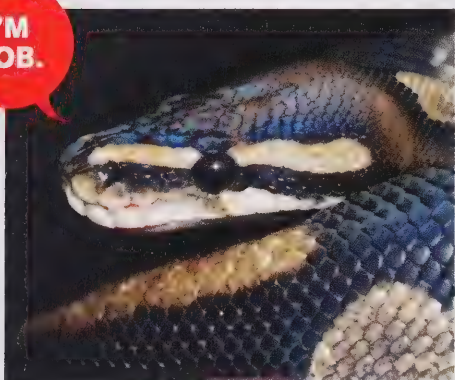
In the Herpetology Live Room

Then there is me, the herpetologist. During the more than 10 years I have been caring for the Museum's live reptiles, I've grown quite fond of some of them. Two of the snakes, Bob the ball python and an eastern milksnake, have been at the ROM longer than I have. They have touched and have been touched by thousands of visitors to the ROM and they've visited schools all over Ontario.

We've gone through a lot together. Bob has had difficult skin sheds. The milksnake has gone on hunger strikes, which have required me to move him for a couple of months to a cold room set at 4°C to simulate an Ontario winter. I was not about to tell him that if we were trying to be authentic it should have been for five to six months and at a much colder temperature. Nonetheless, this short cool down was enough to reset his biorhythms, and he came out of it enthusiastic to feed again; it was like performing a Ctrl+Alt+Delete.

When someone comes into the live room I invariably get the question, "Do the animals recognize you?" The answer is yes, I think they do. Putting my ego aside, I don't think they have this attraction to me because they find me to be a great person—like the response I get from my dogs when I get home. I think when I walk into the room they identify me as the person who feeds them. When the bearded dragons are hungry, they can respond pretty vigorously; they follow me back and forth in their large tank. The boa constrictor will, without fail, strike at the glass as I walk by. The motion of my head going by is similar to what it would expect from a food source, a large rat, for example. The boa's tank is at eye level, so if I've had too much morning coffee she can startle me pretty good.

I'M
BOB.



Left: Bob, the ball python (*Python regius*), never fails to engage an audience. It's not uncommon to hear young adults fondly recount an earlier meeting with this long-time member of the ROM's menagerie.

Right: Otis, a pancake tortoise (*Malacochersus tornieri*), estimated to be more than 21 years old, is one of our recent additions to the live room but is our most senior member



I'M
OTIS.



Zip, the southern pine snake is instrumental in helping folks overcome their fear of snakes. Ironically, I have found that phobias are most ingrained in adults, and it's the young children who are encouraging their parents not to be so afraid and "come closer!"

Snakes are tactile creatures and I think they know me based on the way I hold and squeeze them. The southern pine snake seems to like my gentle squeezes down the length of her body, and the Honduran milksnake enjoys it when we perform a series of chiropractic stretches; he anchors his head behind my thumb to make sure he doesn't slip out of my grip. When I walk into the room, Otis, the 20-plus-year-old pancake tortoise, will remain fast asleep as I chat it up with all the other animals and check water bowls. But as soon as I bend down and say, "Gooooooooood morning Otis," he immediately wakes and stares expectantly at me.

The herbivores (such as Otis) and the omnivores (the bearded dragons and blue-tongued skink) all get chopped vegetables dusted with vitamins and minerals and either a helping of crickets or a large mealworm larva. Every other day the bearded dragons, skinks, and chameleon get a few gut-loaded crickets and maybe a mealworm as a treat. For the snakes, every other Thursday is feeding time. Each snake is offered a frozen rodent appropriate to its size, ranging from very large rats to very young mice called pinkies because they don't yet have fur. We purchase these frozen delights, as well as the crickets and mealworms, from local pet stores.

Most ROM visitors have all kinds of resources at their fingertips for learning about animals before they come through our doors. There is no doubt that biodiversity education has stepped up considerably from the days of *Mutual of Omaha's Wild Kingdom*. These days there are countless Internet sites not to mention TV channels dedicated just to nature, and broadcast in 5.1 surround sound and high definition. When young kids approach me in the gallery, they can often recite facts and figures about reptiles, amphibians, and dinosaurs, displaying a Wikipedic knowledge of the natural world.

All of this is great—I'm always impressed with their knowledge. But there is nothing more satisfying than when one of those same Wikikids reaches out and touches Zip, our southern pine snake, and says "Wow! It isn't slimy!" or "Amazing! It feels so muscular." In this electronic age, you can learn much about the natural world, but no fact, figure, or video can compare to that sensational experience of holding a living, breathing snake for the first time. o



prom v: noir

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Visit www.rom.on.ca/ypc to learn more about the YPC and ways to support next year's PROM event at the ROM.

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Colour your World

Celebrate summer with these spectacular shades

BY DENISE DIAS

Summer is finally here and the natural world has come alive with brilliant bursts of colour—vivid grassy greens, bright sky blues, and striking sunny yellows—inviting you to bring the outdoors in with a pretty palette of home accessories and décor pieces.

This season is all about colour, so get outside, look around, and visit the ROM boutique for some inspiration on how to brighten up your days and fill your space with summer sunshine.

Keep an eye out for new items that will hit ROM boutique shelves later this summer, including a stylish selection of furniture, limited-edition artwork, trendy stationery, and jewellery. o

DENISE DIAS manages communications and social media strategies for the ROM Governors Office. She is a regular writer for Shedoesthecity.com and *Toronto Life's* style section.

BUDDHA BOWL

This colourful ceramic bowl in a perfect Pacific blue is shaped to fit comfortably in the palm of your hand.

Available in other fun shades like green curry and snowpea. **\$29.99**

Why we love it! Handmade in Canada, this kid-friendly piece is microwave and dishwasher safe.



HAPPY BUDDHA

Set up a seasonal pop of colour in your space with this striking coral-coloured laughing Buddha, symbol of prosperity and longevity. **\$54.99**

Why we love it! Made from super lightweight resin, it can easily go from a bedroom to a breezy patio.



DROP SPEAKER

Listen to your summer playlist on this portable bubble-gum pink speaker that sits nicely on the floor or hangs neatly from a supplied strap. **\$79.99**

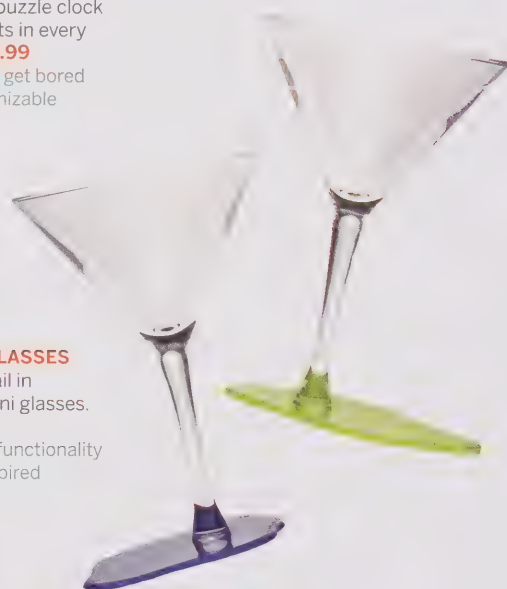
Why we love it! This drop speaker is also waterdrop-proof so bring it to the beach or park it by the pool.



KARLSSON PUZZLE CLOCK

Create your own vibrant wall art with this contemporary jigsaw puzzle clock made of fun moveable parts in every colour of the rainbow. **\$99.99**

Why we love it! You'll never get bored with this unique and customizable timepiece.



MEMORABLE MARTINI GLASSES

Serve up a summer cocktail in one of these splashy martini glasses. **\$34.99 each**

Why we love it! Fun meets functionality with this playful pop-art inspired glassware

All items listed on this page are available at **ROM Museum Store**.

Store Hours: 10 am to 6:30 pm, except Friday 10 am to 10 pm.
Kids Store: Monday to Sunday Noon to 4 pm. Check out our online boutique at store.rom.on.ca.

DESIGN FOR THE 21ST CENTURY

This multi-coloured paperback book from the Taschen design series explores cutting-edge product design from the world's most influential and innovative designers. **\$12.99**

Why we love it! It's engaging eye candy for your coffee table.



Terracotta on Tape

A ROM team travels to China to capture a new angle on the First Emperor's army

BY ROB MCMAHON



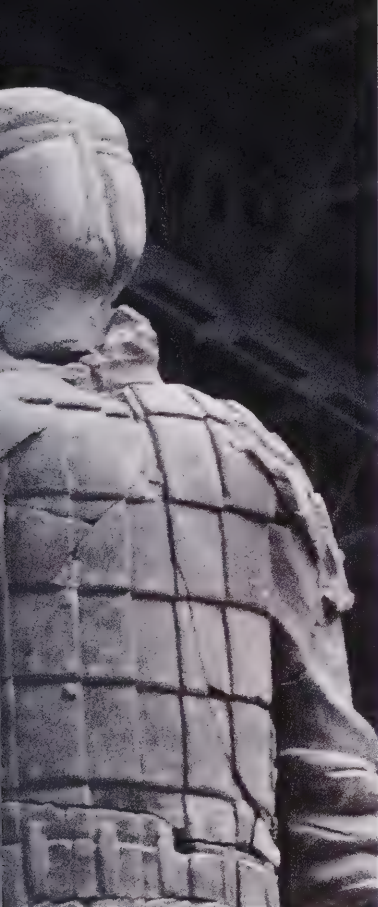
When the ROM's design team for the upcoming exhibition *The Warrior Emperor and China's Terracotta Army* sat down to plan how to best tell this fascinating story, our immediate thought was, let's go to the source.

From the beginning, we've wanted to do the utmost to bring to life these intriguing 2,000-plus-year-old artifacts coming all the way from China, and what better way than to show visitors the world from which they came.

To us, it was clear that to express a sense of China's immense geography, the rich diversity of its peoples and their history, and the sheer scale and complexity of the First Emperor's achievements, we needed, physically, to go to the heart of the matter in Xi'an, Shaanxi province, where the soldiers were discovered.

Our plan was to integrate 12 video installations, ranging from large-scale projections to short mini-documentaries, into the exhibition to provide visitors with a different kind of experience. These audio-visuals would augment the curatorial stories being told—from the early pre-Qin Warring States period through to the Terracotta Army itself, the Emperor's tomb, and the flourishing Han period, which followed the Emperor's death.

In October 2009, archaeologist Xiaoli Qin and I set off on a reconnaissance trip to Xi'an. To prepare ourselves for the work ahead, we hit the ground running: our hosts offered an exciting introduction to traditional Shaanxi cuisine before guiding us on a behind-the-scenes look at some of the terracottas undergoing conservation treatment. From up close, these artifacts were beguiling. Particularly captivating was the realization that each and every face of these warriors was unique. Evidence has shown that the original artisans who toiled to make the 8,000-plus terracottas most likely used the faces of actual people as models. Their very life-like features reveal an array of bewitching personalities, from the meekest acrobats to the fiercest cavalymen. We were able to get within inches of the artifacts, and the detail of craftsmanship is exquisite—and made personal by the hidden signatures of the artists.



Opposite page: A cinematographer from Beijing shoots onsite at the Museum of Qin Terracotta Warriors and Horses using the latest RED HD video camera.

This page, top: The Yellow River valley near Xi'an, China—once considered the breadbasket of the Qin empire.

Middle: Shooting an interview with Professor Duan Qingbo, one of the key Chinese archaeologists with first-hand knowledge of the discovery and excavation of the terracotta warriors.

Bottom: The ROM's New Media team scouted legacies of the Qin, such as the empire-defining Great Wall of China.



We also scouted locations, made contacts, and shot reams of video, visually documenting significant locales in Qin history, such as the Yellow River valley, the Changping battlefield, and remnants of empire-defining roads and canals. This was followed by video interviews with key Chinese archaeologists who could speak with first-hand knowledge of the discovery, excavations, and historical context surrounding the First Emperor and his terracotta warriors.

Having laid the logistical groundwork with Chinese experts in Xi'an, we were able to return a few months later in March 2010 with a larger team (including exhibition curator Chen Shen, and Dan Rahimi, vice-president of gallery development) to tackle the job of shooting the actual warriors where they were first discovered in the mid-1970s. Though we'd seen photos of the terracottas, nothing could have prepared us for the sheer scale of these soldiers and how awe-inspiring the sight was of their innumerable rows in the original excavation pits, as if they are setting off for battle. We knew we had our job cut out for us in bringing this experience home to Toronto.

In addition to the ROM's own experienced New Media team, including photographer Brian Boyle and videographer Randy Dreager, we needed the services of a highly specialized production crew (we found them in Beijing), who could employ the latest digital video technology. We wanted to be able to shoot in relatively low light with very high resolution results, which would allow us to display the video as a huge-scale high-definition wall projection. The real coup, technically speaking, was the use of steadicam gear—a camera in a high-tech harness worn by the cinematographer to create a floating effect so that the video could explore from all angles the myriad rows of thousands of warriors.

While the latest gear is always mesmerizing for any self-respecting tech head, the most memorable experience was also the most human. We were lucky enough to have a personal interview with the elderly farmer who had discovered the terracotta warriors back in 1974 while digging a well in his fields. He was even able to bring us to the exact spot of his find in the now-excavated pit.

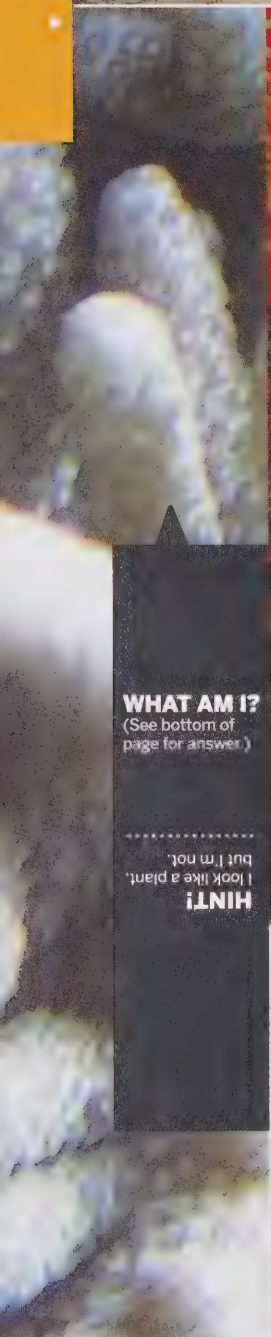
Back in Toronto, we are busier than ever, translating interviews, logging footage, script writing, and editing, as we prepare the 12 video installations for the June launch of the exhibition. Every time we look at the footage it viscerally reminds us of what we set out to do—bring the world of China's First Emperor back to the ROM. o

ROB MCMAHON is a creative producer in the ROM's New Media section.



Embroidered Beauty

This intricate embroidery adorns a woman's sewing or jewelry bag. It was made in England c. 1800–1830.



WHAT AM I?
(See bottom of
page for answer.)

I look like a plant,
but I'm not.
HINT!



ROM's Millionth Visitor

During March Break 2010, Sharon Anderson of Scarborough, Ontario, became the millionth ROM visitor this fiscal year. She received a surprise greeting by ROM Director and CEO William Thorsell and Gordo the dinosaur mascot. The delighted youngster and her family, who were looking forward to visiting the Bat Cave, received a one-year ROM Family Membership, dinner at Food Studio Café, a signed copy of *Bold Visions: The Architecture of the Royal Ontario Museum*, and a one-night stay at the Delta Chelsea Hotel.

Summertime . . .

and the living is fun-filled with Summer Club, a series of exciting hands-on educational programs for children ages 5 to 16. There's still time to sign your child up. Full-day, morning, or afternoon classes are available. Go to rom.on.ca or call 416.586.5871.

Saturday Morning Club

Paint a Masterpiece, Build an Empire, Explore the World . . . Before Lunch!

Children ages 5 to 14 can enjoy eight Saturdays of entertaining educational adventures in the ROM's galleries and learning labs—perfect for the curious and creative child. For a listing of sessions and registration deadlines, visit rom.on.ca, e-mail programs@rom.on.ca, or call 416.586.5797.

Fun Facts:

Long May She Reign

Queen Hatshepsut was the first female Pharaoh of Egypt. She wore a false beard and male clothing, perhaps to be more accepted as a leader. If so, the strategy worked: she reigned longer than any other woman in Egypt and is considered one of the most successful Pharaohs.

Dem Dry Bones

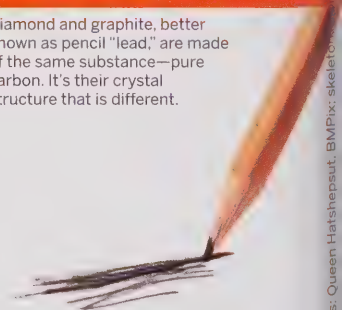
An adult human skeleton contains 206 bones. More than half are in the hands and feet.

Move Over, Lawn Mower

Mammoths, extinct animals that were closely related to modern-day elephants, could eat 130 kg of grass each day during summer—the weight of 57 5-pound bags of potatoes.

Good Chemistry

Diamond and graphite, better known as pencil "lead," are made of the same substance—pure carbon. It's their crystal structure that is different.



ANSWER: I'm a leather coral. We live in the sea, usually in large colonies of many identical individuals. We're an important reef builder in tropical oceans.

Paleo Cuisine

Could early experiments over the brazier have fuelled human evolution?

BY JAMES CHATTO



The interesting news that dinosaur eggs are now on display at the ROM brings back memories of the amusement arcades of my childhood and of one device in particular—the Flintstones Lucky Dinosaur Egg vending machine (every quarter wins a prize). As an introduction to the concept of the paleolithic diet it had about as much credibility as Fred's own appetite for bronto burgers, but it may have contained a hint of truth in its mention of eggs. Presumably, *Australopithecus*'s arboreal ancestors must have come across bird nests as they swung through the leafy canopy. If so, might they have been tempted to sample an egg? Perhaps eggs gave them such a taste for protein that they left the trees and went toddling off across the savannah, eager for meat. They may not have looked much like predators with their large flat teeth and big bellies (handy attributes when most of your day is spent chewing and digesting vegetation), but they learned to adapt.

Carnivorous *Homo habilis* had sharper teeth and a brain that was 30 percent bigger, a growth spurt reflecting the fact that meat is a more concentrated source of energy than plants. Half a million years later, *Homo erectus* boasted even more grey matter and the vegetarian gut was a thing of the past. This species was faster and smarter and also had smaller teeth, all because, suggests British primatologist Richard Wrangham in his new book, *Catching Fire*, *H. erectus* had learned how to cook.

👁 Fuel your own evolution with an upscale egg fix at c5: cured egg yolk, lobster carbonara, boar bacon, and hot mizuna. \$24 plus taxes and gratuities.

Modern-day chefs, I suspect, will have no difficulty with the theory that humankind evolved because of *cuisine*. They will doff their toques and smugly accept the applause. It probably happened in Kenya about 1.5 million years ago—that's where the controlled use of fire first seems to have caught on. A group of our proud Promethean precursors is gathered around the hearth for warmth, protection, and a sing-song. Someone accidentally drops his meat onto the blazing logs (gales of derisory laughter), drags it off with a stick and decides to eat it anyway ...

Cooking takes much of the effort out of eating. The food is already half processed by the time you put it in your mouth—proteins, collagens, and complex carbohydrates are much more accessible in cooked food than in raw. All the time and energy once needed for digestion is suddenly available to the brain instead of the gut: *Homo sapiens* rises like a phoenix from the ashes of the barbecue.

In retrospect, it was a mixed blessing. The brave new intellect eventually brought about the Neolithic revolution, when some genius decided staying put and farming was better than hunting and gathering. Humans quickly became smaller, less healthy, more prone to famine and dental problems, more possessive and warlike.

Which brings us to the present day and an abrupt change in evolutionary direction. Modern processed foods deliver even more calories with less effort and time required for sourcing and digestion than ever before. Such a diet should make us all superheroes. Instead, I give you *Homo sedentarius*, the big-bellied, small-minded couch potato, gorging on chocolate eggs while watching reruns of *The Flintstones*. o

JAMES CHATTO is a Toronto-based food writer and editor of *harry* magazine.



"IT'S ALL ABOUT KNOWING HOW TO TALK TO PEOPLE."

Alice Wong, Flight Purser
Cathay Pacific Airways

Alice says that if she'd never left Hong Kong, she would probably be too scared to talk to strangers. You can meet her and other members of the Cathay Pacific team at www.cathaypacific.com/ca. And while you're there, check out our great fares to over 110 destinations worldwide,* including San Francisco, Alice's home. If you meet her, ask her what she likes best—she talks to everyone now.

Great service. Great people. Great fares. Visit cathaypacific.com/ca



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*Includes codeshare services. Terms and conditions apply.

FOR OUR members

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FREE FOR MEMBERS



ROM MEMBERS' MESSAGE

Building it Better through Community

The Warrior Emperor and China's Terracotta Army

At the ROM these days, terracotta is on everyone's minds. For me, the planning for *The Warrior Emperor and China's Terracotta Army* has been a fascinating journey. I arrived at the Museum when they were already well into the planning for *Dead Sea Scrolls*, but for *Terracotta* I've been here from the start. And I'm getting more excited about it with every passing day.

With so many people involved in producing an exhibition on this scale, I am often amazed that we are able to make any progress at all. But it's this community approach that will make the exhibition so successful. At the meeting where the draft layout of the exhibition was presented, Dave, one of our exhibit designers, described every turn, case placement, and angle with such detail and passion, you couldn't help but visualize yourself there. At the end of his talk, instead of packing up as though the design were set in stone, he asked the group, "What isn't going to work for you?"

There was a moment of silence as people mulled

the question over. Then Barbara, who was representing the ROM's docents, suggested that the width of the first section might be too narrow for groups. From there we launched into an hour-and-a-half discussion on design improvements from the perspectives of Visitor Services, Housekeeping, Security, Group Sales, Retail, and Accessibility. The design team took the suggestions back, redrafted the layout, then we went through the process all over again.

This is just one example of how working together creates a stronger product. The exhibition our community has produced is a true blockbuster with compelling storylines, striking visuals, and incredible interpretive materials.

We have also created a special Member Orientation Presentation for the exhibition, which will provide further insight into what it takes to produce a blockbuster show. It includes video clips of our staff in China as well as interviews with some of the people who are bringing our vision to life. It really will allow for a better understanding of what you see in the exhibition.

As Members, you can visit the exhibition as often as you like—for free. You can either reserve specific dates and times online or just head down to the exhibition hall when you are here.

In the same way that the ROM community built a stronger exhibition, I believe that the Member community can build better Member engagement at the ROM. To this end, I encourage you to share with me any suggestions you have about what we can do to make your Member experience better. I can be reached directly at chuckt@rom.on.ca.

Enjoy the show!

CHUCK THIBEAULT
HEAD OF MEMBERSHIP

TO THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY. AND, THERE MAY STILL BE TIME TO CATCH A PRE-OPENING LECTURE. SEE PAGE 39 FOR DETAILS.

MEMBER INFORMATION

TELEPHONE NUMBERS

Membership Services:

416.586.5700

Switchboard: 416.586.8000

Bell Relay Service: 711

School Groups: 416.586.5801

Museum Volunteers: 416.586.5513

ROM Museum Store: 416.586.5766

c5 Restaurant/Lounge Members

Reservation Line: 416.586.8095

Donations: 416.586.5660

Programs: 416.586.5797

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each. If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened curatorial organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed below and we will have your number removed from our list.

Membership:

416.586.5700

membership@rom.on.ca

rom.on.ca/members

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NEWS & PROGRAMS

Hold the Phone

ROM'S THIRD ANNUAL RESEARCH CAMPAIGN IS UNDER WAY

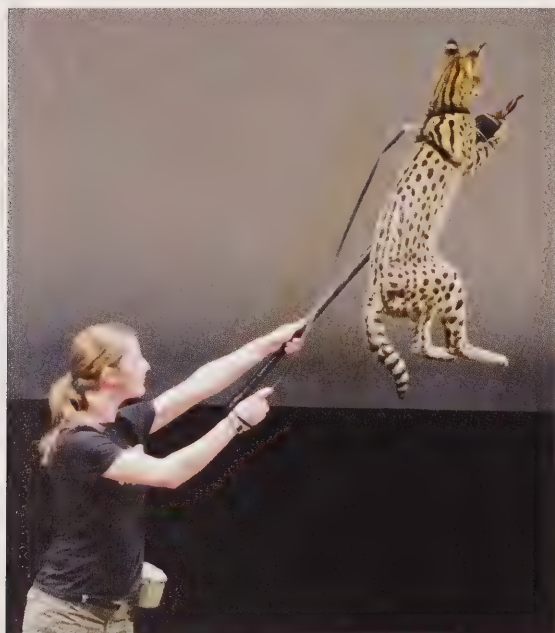
The Museum's reputation as a research institution, and the individual reputations of our curators as well, are recognized around the world. While this acclaim is gratifying, it also serves a key function. Combined with the crucial nature of our studies, it allows us to use every dollar donated to ROM research to attract additional project funding in the form of research partnerships or grants from institutions across Canada and internationally. In this way we are able to multiply our research funds by eight or ten times their original value.

Our goal this year is to raise close to \$350,000. "ROM research, the work of our curators, and other programs thrive only because of the support of Members," says David Cuthbertson, manager of the annual Research Campaign. "We appreciate the opportunity every year to speak with our Members on the phone about the work we do here at the Museum."

To inquire about or donate to the Campaign, call 416.586.5660 or e-mail governors@rom.on.ca.

Where the Wild Things Are

The Earth Rangers' new *Bring Back the Wild* show, featuring Animal Ambassadors demonstrating leaping and jumping behaviours, focuses on the challenges facing global biodiversity today. With video sequences produced in high definition, the multimedia presentation features some of the world's most beautiful habitats while exploring the diversity of life on earth. The show's powerful message about human impact on animal habitat will captivate audiences and motivate guests to take immediate action at bringbackthewild.com. You can see the new show Tuesday through Saturday in the ROM's Life in Crisis: Schad Gallery of Biodiversity.



Trustee Re-elected

Congratulations to long-time ROM volunteer and docent Elsie Lo who was elected by acclamation to a second three-year term as membership-elected Trustee July 1, 2010, to June 30, 2013. The ROM looks forward to continuing to work with her.

TWO LECTURE SERIES

The Warrior Emperor and China's Terracotta Army

Director's Signature Series

All lectures begin at 7 pm and take place in the ROM's Samuel Hall ☞ Currelly Gallery. Tiered ticket price per lecture: \$49, \$39, \$25.

Tickets available at rom.on.ca/terracottaarmy.

Tuesday, May 18, 7 pm

Motel to Mogul: Isadore Sharp

How do you build an empire? Does destiny play a role, or is it all hard work and dedication? Isadore Sharp will ponder these and other questions of leadership and accomplishment. Isadore Sharp is the founder, chairman and CEO of Four Seasons Hotels and Resorts.

Tuesday, June 15, 7 pm

On Being a Celebrity in China: Mark Rowswell

Known as Dashan ("Big Mountain"), Mark Rowswell is probably the most famous Western performer and on-air personality in China. He studied Chinese at the University of Toronto and Beijing University.

A member of the Order of Canada, Mark Rowswell is Canada's Commissioner General for Expo 2010 in Shanghai.

Date and venue to be confirmed An Evening with Deepak Chopra

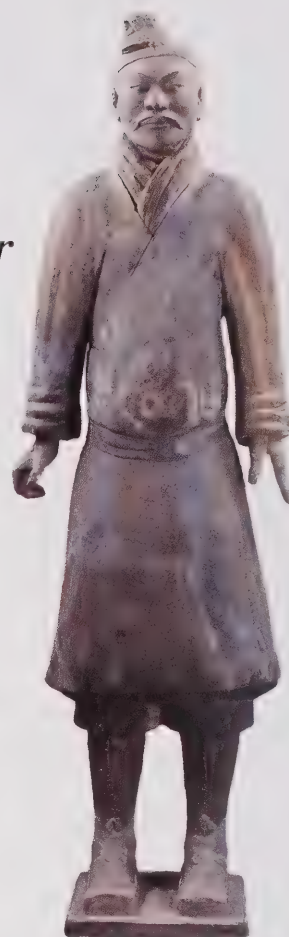
World-renowned teacher, author, and philosopher Deepak Chopra presents his latest concepts in the field of mind-body medicine. He will show you how your highest vision of yourself can be turned into physical reality.

Deepak Chopra is a physician and author of more than 56 books. *Time* magazine heralds him as one of the top 100 heroes and icons of the century, "the poet-prophet of alternative medicine."

Thursday, October 14, 7 pm

The Man Who Loved China

Journalist Simon Winchester tells the story of eccentric English chemist Joseph Needham and how he fuelled a profound change



in the way the world viewed China with the publication of a vast book on Chinese science.

Simon Winchester is a journalist, broadcaster, and bestselling author of 20 books. His next, *Atlantic: A Biography of the Ocean*, will be published in October 2010.

Terracotta Warrior Lecture Series

All lectures begin at 7 pm in the ROM's Signy and Cléophrée Eaton Theatre.

Price per lecture: \$28, ROM Members and students \$25. Choose any 4 lectures for \$84, ROM Members and students \$75. All 14 lectures: \$252, ROM Members and students \$225.

Thursday, June 24

Building Up and Digging Down

Dr. Chen Shen is the ROM's Bishop White Chair of East Asian Archaeology and curator of the exhibition *The Warrior Emperor and China's Terracotta Army*.

Tuesday, July 6

Law and War in the Making of the Chinese Empire

Robin D. S. Yates, McGill University's James McGill Professor of History and East Asian Studies, is a specialist in Chinese history, concentrating on early China.

Tuesday, September 21

Newest Sources of Early Chinese History: Inscribed Bronze Vessels Recently Discovered

Edward L. Shaughnessy is the Lorraine J. and Herrlee G. Creel Distinguished Service Professor of Early China at the University of Chicago.

Friday, September 24

Before the Empire: New Light from Early Qin Archaeology

Li Feng is associate professor of Early Chinese History and Archaeology at Columbia University, and an expert in ancient Chinese bronzes and bronze inscriptions.

Tuesday, September 28

Art, War and the Afterlife: What Survives the Great Cataclysms and Why?

Winner of British Columbia's Lieutenant-Governor's Award for Literary Excellence in 2008, Gary Geddes is the author and editor of more than 40 books.

Tuesday, October 19

State Power and Sovereignty: The Success of the First Emperor

Dr. Roberto Ciarla is a specialist in Far Eastern pre- and proto-historic archaeology, and is curator of the Far East section at the National Museum of Oriental Art in Rome.

Thursday, October 21

Visualizing the Underground World as Conceived by the First Emperor

Dr. Duan Qingbo is a research fellow at the Shaanxi Institute of Archaeology and leader of the archaeology team in the Qin Emperor's Mausoleum.

Note: This lecture is in Mandarin with English translation.

Thursday, October 28

New Light on Xanadu

John Man is a British historian with a special interest in Mongolia and north China, where he has

travelled extensively. His latest book is *Xanadu: Marco Polo and Europe's Discovery of the East*.

Thursday, November 4

The Garden of Curious Things: Science and Technology in China at the Time of the Terracotta Warriors

Professor Rick Guisso has taught the history of pre-modern China at the University of China for more than 30 years.

Thursday, November 11

Use and Abuse: The Qin Dynasty in Later Histories

Professor Michael Nylan is the author of seven books about Confucian Classics and the archaeology and history of the classical era; currently he is working on a book about the politics of pleasure theory in early China.

Wednesday, November 17

China's Ancient Green Revolution

Gary Crawford, a fellow of the Royal Society of Canada and member of the Department of Anthropology at the University of Toronto Mississauga, is an archaeologist specializing in environmental issues and the origins of agriculture.

Thursday, November 25

From Terracotta Army to Jade Suits: A Golden Age in Chinese History

Carol Michaelson is a curator of Chinese art at the British Museum. She is also helping to curate an exhibition on Qin and Han material at the Museum of Far Eastern Antiquities, Stockholm.

Thursday, December 2

Battle for an Empire

Dr. Graham Sanders is an associate professor in the Department of East Asian Studies at the University of Toronto. His most recent book examines how poetry was used as a persuasive form of discourse.

Thursday, December 9

Writing Fiction About China as a Foreigner

David Rotenberg is the artistic director of The Professional Actors Lab, and has published five Zhong Fong Mystery novels, as well as a three-volume work of historical fiction.

NEWS & PROGRAMS

Ticketing for ROM Members

All Members receive unlimited free admission to *The Warrior Emperor and China's Terracotta Army*. Member tickets may be reserved online or at the ROM Membership Desk. To guarantee the best selection of available dates and times, Members are encouraged to reserve tickets early.

Book your tickets today at rom.on.ca/terracottaarmy.

Join Today

Become a ROM Member today and get free unlimited tickets to *The Warrior Emperor and China's Terracotta Army* plus a huge selection of other membership benefits. For more information or to join, visit rom.on.ca/members or call 416.586.5700.

Special Pre-Opening Presentations for ROM Members

ROM Members are invited to join us for a lively multimedia presentation on the making of the upcoming blockbuster exhibition *The Warrior Emperor and China's Terracotta Army*. Drop by on the day that suits your schedule.

Presentations take place on June 1, 6, 7, 9, 11, 12, 14, 16, 18, 20, and 21 at 10:30 am, 1 pm, and 3:30 pm. On June 11 and 18 an additional presentation takes place at 6:30 pm.

No registration required. First come, first served. The presentation is free and exclusively for ROM Members.

The Warrior Emperor and China's Terracotta Army exhibition opens on June 26, 2010.



Terracotta horse, life-sized. Each horse figurine was crafted with the same care and unique detail as the warriors.

For Our Members

ROMTRAVEL

Breathtaking Brazil

THERE'S MUCH MORE TO THIS SOUTH AMERICAN BEAUTY THAN SAMBA AND CARNIVAL

Smart travellers know that beyond the perennial lure of carnival, Brazil is a vast country of dazzling loveliness and lush tropical rainforest, with a cultural heritage that's as rich and varied as its flora and fauna.

Among the top tourist draws are the Amazon rainforest, "the earth's lungs"—an immense expanse with incredible wildlife—and the thunderous beauty of the 275 cascades at Iguazu Falls. The country currently boasts 17 UNESCO World Heritage Sites and many more are proposed.



The coastal city of Salvador is known for its specialty cuisine and *capoeira*—a mesmerizing mixture of dance, gymnastics, and martial arts—not to mention its magnificent churches and monuments. The Pelourinho district charms with its cobbled hilly streets. World Heritage site Ouro Preto, in the wealthy mining state of Minas Gerais, is famous for its fine baroque buildings and its haunting sculptures carved in the late 19th century by the great Aleijadinho.

Rio de Janeiro, host of the upcoming 2014 World Cup of Soccer and the 2016 Summer Olympics, is simply spectacular, easily one of the world's most culturally dynamic and visually breathtaking cities. Dramatically set between ocean and rainforest, it is presided over by the iconic 38-metre-high art deco statue of Christ the Redeemer atop the 710-metre granite mountain, Corcovado.

Join ROMtravel for a 15-day journey through Brazil. We'll explore the Amazon from an eco-lodge near Manaus, visit Iguazu Falls on both the Brazilian and the Argentinean sides, walk the old streets of baroque towns, and fall head over heels for Rio.

> **February 12–16, 2011**

\$8,800 (including international and domestic flights)

For details, contact ROMtravel at 416.586.8034, travel@rom.on.ca, or rom.on.ca/programs/rom_travel.



Upcoming trips

Chicago

September 27–October 1, 2010

Churchill, Manitoba

October 30–November 3, 2010

Jordan and Israel

October 30–November 14, 2010

Indochina

January 2011

Brazil

February 12–26, 2011

Egypt

February 13–27, 2011

Sicily

May 5–16, 2011

New Orleans

October 2011

China's Silk Road

October 2011

India

January 2012

FACT? OR FICTION

October 21, 2010

Join us for a fun-filled night of deception and deduction at the Museum. Enjoy a sumptuous buffet and bar, meet ROM curators, and play a hilarious guessing game to determine the authenticity of rarely seen objects from the ROM vaults.

Tickets are \$250 each and available online at

www.rom.on.ca/factorfiction

For more information, please contact Diana DiFrancesco at 416.586.5772 or dianad@rom.on.ca

Match wits with ROM experts, support curatorial research, and compete for a fabulous trip!



FROM THE rom governors

A message from our President

A SEASON OF CHANGE: What the ROM's future holds



As I walk towards the ROM each morning, the bold Michael Lee-Chin Crystal reminds me of a thrilling time of change in the Museum's history and the daring accomplishments we have celebrated with the support of our donors, patrons, and volunteers.

With the departure this August of the Museum's beloved director and CEO William Thorsell, we embark on another season of change. On April 20, we celebrated William's incredible tenure and visionary leadership with the establishment of The William Thorsell Forum, which will welcome to the ROM great

thinkers from around the world.

The ROM is buzzing with excitement as we anticipate this summer's thought-provoking programming and special events—and our upcoming blockbuster exhibition. We're looking forward to the patron preview of *The Warrior Emperor and China's Terracotta Army* on June 22 and to this year's African-themed Culture Shock on September 29.

We are also making great strides towards ensuring access to the ROM for all visitors. As a former Cabinet Minister with the Government of Ontario, it was my privilege to introduce the *Accessibility for Ontarians with Disabilities Act* (AODA) in 2005. And I'm proud to say that the ROM has recently been recognized for its leading implementation of the AODA and continues to work closely with the Ministry of Community and Social Services to exceed current AODA standards. Accessibility is a priority close to my heart and I know this commitment is shared by supporters and staff members, who are also passionate about maintaining the ROM as a place that can be enjoyed by everyone.

Accessibility is important not only for visitors to

the Museum. It is important for those who support the ROM as well. Making a donation is now more accessible than ever with our new mobile giving option. Simply text the word ROMKIDS to 30333 from your mobile device to make a \$10 donation that will send a child to the ROM! For more information on our mobile giving campaign, upcoming events, and fundraising priorities, please visit the ROM's website at rom.on.ca/support.

Enjoy the summer sunshine!

DR. MARIE BOUNTROGIANNI
PRESIDENT AND
EXECUTIVE DIRECTOR,
ROM GOVERNORS

Tuesday, April 20, 2010

A Fond Farewell



Clockwise from top left:
Ulrica Jobe,
Gail Farquharson,
Harry Seymour,
and W. Robert
Farquharson;
Dr. Marie
Bountrogianni
and William
Thorsell; Suzanne
Boyd and Moses
Znaimer; Brenda
McCutcheon,
Dr. Peter Kaellgren,
John Alexander;
William Thorsell.

EVENTS

A Toast to William Thorsell

The atmosphere was light and celebratory as attendees joined the ROM's Board of Governors in raising a glass April 20 in honour of departing director and CEO William Thorsell. A video tribute by friends and colleagues, including Premier Dalton McGuinty, Daniel Libeskind, Michael Lee-Chin, Moses Znaimer, and ROM Governors Chair W. Robert Farquharson, celebrated Thorsell's visionary leadership at the ROM and his contribution to the city of Toronto. Guests enjoyed signature cocktails, gourmet treats, and a jazz trio as well as highlights of Thorsell's 10 years at the Museum that were projected onto walls of the building that he transformed through Renaissance ROM.

The ROM Governors officially announced the establishment of *The William Thorsell Forum*, welcoming future great thinkers from around the globe to the ROM every year for the next five years. Proceeds from the event and a number of ROM donors raised more than \$200,000 in support of this special new series of lectures. If you wish to make a gift, please contact Ulrica Jobe at 416.586.5578.

Sponsored by:
Westbury, Chair-man Mills, c5c, and Fresh
Invitation Photo: Yanka Van der Kolk

SUPPORT

ROM's Annual Giving Programs

It's not just kids who have the chance to explore behind the scenes at the ROM. Adults who join the Royal Patrons' Circle or the Young Patrons' Circle have many opportunities to sneak a peek at the non-public side of the Museum.

Royal Patrons' Circle **Behind Closed Doors**

It's after hours this spring day as RPC Members walk through the ROM's Louise Hawley Stone Curatorial Centre, feeling the stillness that falls on the Museum when the doors have closed to the public and most employees have left for the day. Gathered around to hear the curatorial staff's words of wisdom, RPC Members peer into shelves and drawers in the conservation, paleontology, mammalogy, and Canadian storage areas. The group is awed by the vastness of the ROM's research collections as they examine bank after bank of artifacts, many of which will never make it into a display case.

It's not difficult to see why behind-the-scenes tours are the most popular event series in the Royal Patrons' Circle's calendar. RPC is an essential fundraising body at the ROM, and it's through the generosity of this committed group of donors that many of the ROM's greatest needs are met—especially in the areas of education, public programming, artifact acquisition and care, and international curatorial research.

Diverse events, such as the recent tour, are designed to bring RPC Members into a more intimate relationship with the Museum's collections and curators. Having the chance to chat face-to-face with curatorial staff makes each of these occasions a rare opportunity to hear about the newest acquisitions, ground-breaking research projects, and exciting stories from the field.

Also on the RPC's annual event calendar are network breakfasts featuring curatorial presentations, exhibition previews, family events, and more.

For more information or to join, please call 416.586.5556, or email rpc@rom.on.ca.

Young Patrons' Circle

Celebrating Five Dynamic Years

In 2010, the Young Patrons' Circle is celebrating one of its biggest milestones to date—its 5th anniversary. This group of young leaders burst onto the Toronto arts and culture scene in 2005 with its inaugural event: *Tomb Raiders*. Since then, the program continues to add new and exciting events to its calendar, including PROM, YPC's largest fundraising party; the Accidental Learning Series, which takes Members behind the scenes at the ROM; Lunch with Leaders, showcasing talks by community, business, and philanthropic leaders; and a variety of other popular events, including exhibition previews and family-centred programs.

The ROM is proud of YPC Members' generosity—they provide ongoing support to the Museum as they continue to learn about this venerable cultural institution. In the last five years, funds raised through the YPC program have supported gallery development, educational programming, and breakthrough research here at the ROM, all while providing Members with exclusive access to special events.

To learn more about the YPC or how you can support the ROM, please visit us online at rom.on.ca/ypc or call 416.586.8003.



Friends of the Far East

HELPING TO ENDOW PERMANENT CURATORSHIPS

Thirteen years ago, the Bishop White Committee's Friends of the Far East Endowment Fund provided the means to create a permanent position for a Far Eastern curator. The committee selected a graduate student straight out of university, Chen Shen, who became the Museum's first Bishop White Chair of East Asian Archaeology. This year, there's plenty of excitement as Shen pilots preparations for the blockbuster exhibition *The Warrior Emperor and China's Terracotta Army*.

Founded 50 years ago, the ROM's Bishop White Committee has been promoting the East Asian collections and supporting the Far Eastern section's work ever since. Friends of the Far East, the ROM's first Friends group, was begun by the committee in 1981 and has been pivotal in providing endowments for new curators, a gallery, public programs, library purchases, and much more. Next year, the committee looks forward to establishing a second endowed curatorship, the Bishop White Curator of Japanese Art and Culture.

Through the support of ROM Friends of the Far East, we are able to continuously improve the Museum's Asian section and provide discovery and learning for those with a passion for the Far East.



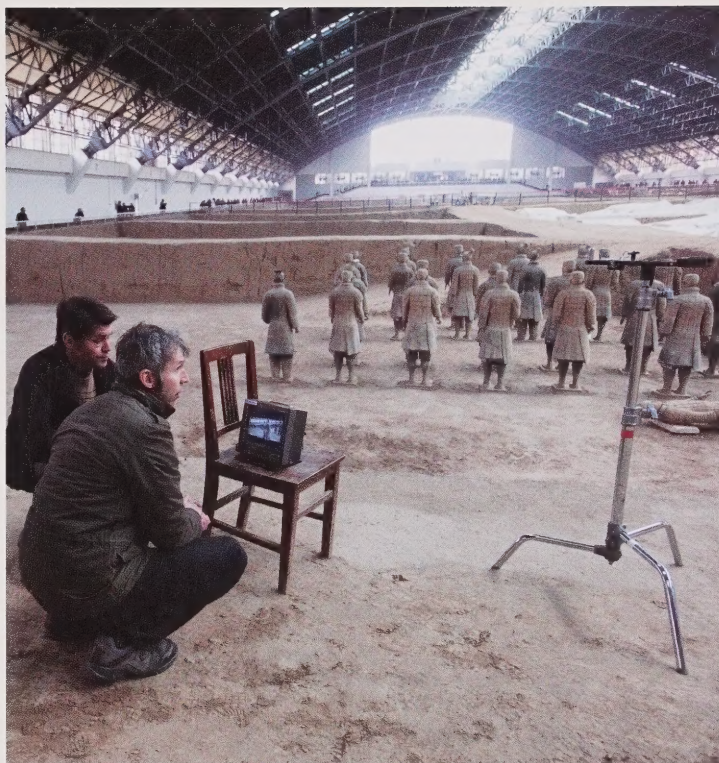
SPONSORSHIP

The China Connection

CATHAY PACIFIC HELPS THE ROM BRING THE TERRACOTTA ARMY TO CANADA

Organizing a travelling Canadian exhibition featuring China's remarkable terracotta warriors has been an exciting enterprise for the ROM. Opening at the Museum in June 2010, *The Warrior Emperor and China's Terracotta Army* will feature hundreds of pottery pieces including 10 of the full-sized terracotta figures and horses—the largest showing in Canada of these marvellous sculptures. Thanks to Cathay Pacific ROM staff were able to fly to China to negotiate this intricate deal.

A much awarded airline, including being voted Airline of the Year 2009 by Skytrax and most admired company in Hong Kong by the *Asian Wall Street Journal*, Cathay Pacific is providing passenger flights to and from China for dignitaries, scholars, and couriers in addition to ROM staff. The courtesy flights have enabled ROM curators and a staff photographer to visit Xi'an, home of the Terracotta Army, to research the full scope of the storyline for the exhibition, which tells of China's First Emperor as well as his corps of terracotta soldiers. In sharing the ROM's aim of providing outstanding products and services in a socially responsible way, Cathay Pacific is a great partner. The ROM is pleased that the airline has contributed in a substantial way to making possible this thoughtful and spectacular show.



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SONY MAKES DIGITAL TECHNOLOGY FUN FOR FAMILIES AT THE ROM

Kids had a ball dressing up in fancy finery and smiling for the camera at the Sony family photo weekend held last year during the showing of *Vanity Fair Portraits: Photographs 1913–2008* at the ROM. As the ROM's technology partner, Sony provides leading-edge technology to enhance the ROM visitor experience, such as the LCD screens at the Member Services and Visitor Services desks at the main entrance. Four times a year, Sony visits the ROM to demonstrate new family-oriented technologies, such as the new Sony α (pronounced alpha) Digital SLR camera line that was used during the *Vanity Fair Portraits* photo weekend. Kids used the cameras to photograph themselves in their dress-up clothes and they printed out the fun photos on Sony's new digital printers. They then created their own unique photo frames at a craft table. A dinosaur-themed photo weekend was held on Family Day weekend. These interactive weekends are indicative of Sony's novel approach of pairing incredible technological capabilities with unparalleled content and creativity. Through innovation, Sony has captured the imaginations and hearts of consumers around the world. The company aims to produce compelling one-of-a-kind entertainment experiences—and they certainly succeeded at the ROM's photo weekends.

SONY



Beautifying the Everyday

THE ROMANO FAMILY HELPS BRING EL ANATSUI TO THE ROM

Internationally acclaimed Ghanaian artist El Anatsui believes that artists should use materials found in their environment. True to form, he came to fame at the 52nd Venice biennale with magnificent woven cloths—made from thousands of liquor bottle tops. Thanks to the generous support of Moira and Alfredo Romano, the ROM will be hosting El Anatsui's first-ever career retrospective exhibition later this year. Mr. Romano, a principal of Castlepoint Realty Partners, is pleased to be part of this groundbreaking show. After all, Castlepoint's mission is "to be a leader in the evolution of 21st-century living—a fusion of art, design, and sustainability." In business for 21 years, Castlepoint develops projects that include the creation of communities and employment areas across the Greater Toronto Area and beyond. Moira Romano, president of ETV Ltd., is very excited to bring the work of this remarkable artist to ROM visitors. The Romanos also recently supported the ROM showing of the hit exhibition *Vanity Fair Portraits: Photographs 1913–2008*, the first major exhibition to showcase *Vanity Fair's* rare vintage prints alongside its contemporary portraits.

In the Shadow of a Tiger

Chinese puppets tell a well-loved tale

BY KA BO TSANG



Generations of Chinese of all ages have been captivated by shadow puppetry, thought to have originated sometime during the Han dynasty (206 BCE–220 CE). As the illustration on this portfolio shows, puppeteers and musicians perform behind a white cloth screen backlit with dim light. Here, they are acting out the well-known story *The Tiger of Zhaocheng*, while the audience sits in a darkened room on the other side of the screen. The spectators are as entranced by the unfolding plot as by the animated and colourful characters.

In this set of 29 shadow puppets and props, the puppets are made of paper, though more often puppets are made of leather. A typical human figure puppet is composed of 11 or 12 sections joined by tiny hinges of thread. It has a detachable head to allow for role changes and is controlled by three thin bamboo sticks attached to its upper body and hands. Animal puppets have five to eight sections that can be manipulated by two sticks.

The story *The Tiger of Zhaocheng* tells of a penitent tiger who assumes responsibility for the mother of a woodcutter he has devoured. First recorded around 1553 by the Ming dynasty poet and calligrapher Wang Zhideng (1535–1612), the tale inspired this set of shadow puppets made in 1936 by artist Yu Zidan—a testimony to the story's long-lasting popularity. o

KA BO TSANG is assistant curator in the Far Eastern section of the ROM's Department of World Cultures and is developing an upcoming exhibition on Chinese toys and games.

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